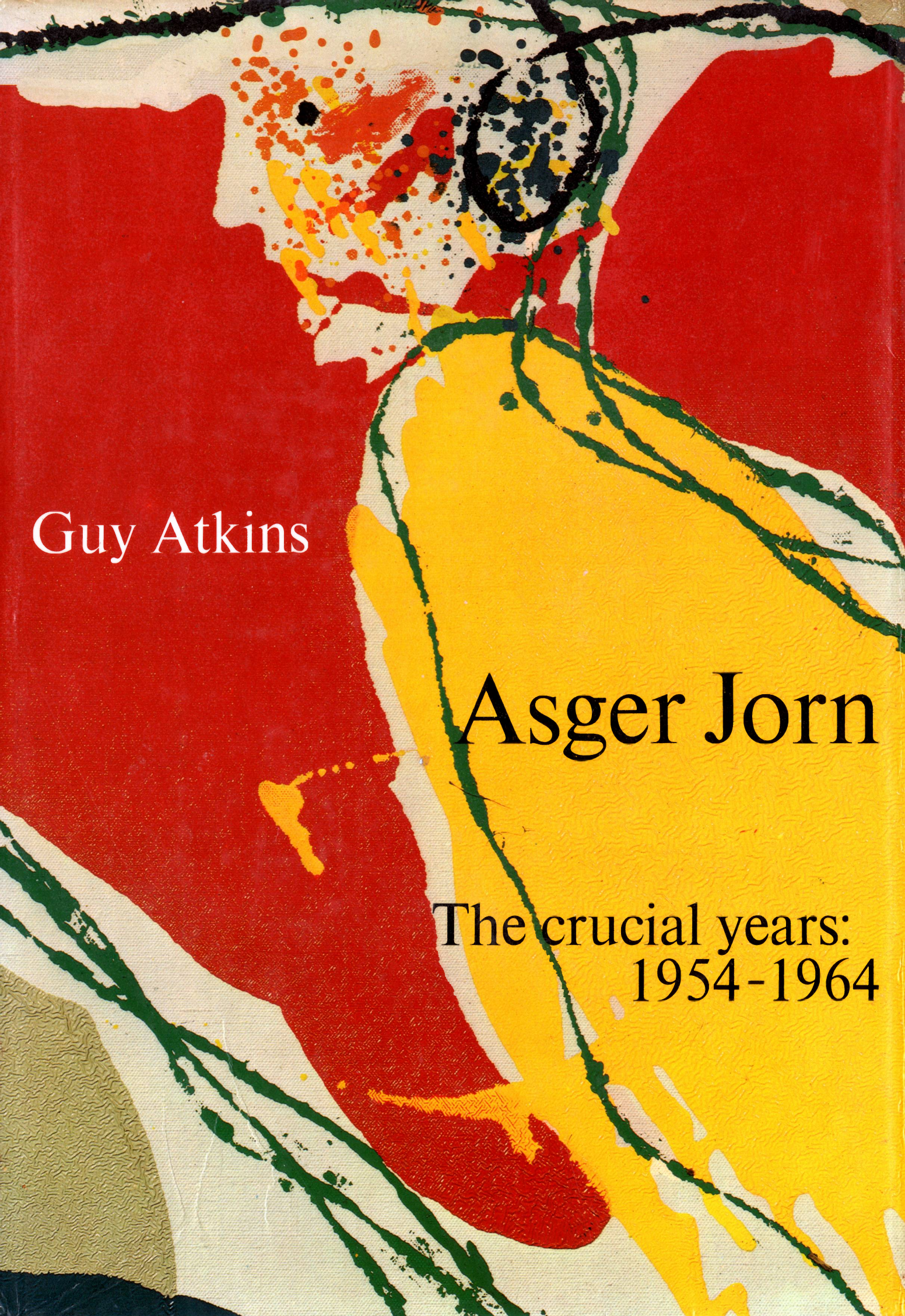

Guy Atkins

Asger Jorn

The crucial years: 1954-1964

Asger Jorn
the crucial years: 1954–1964

This volume is a continuation of *Jorn in Scandinavia* published in 1968, which covered Jorn's career from 1930–1953 and contained an œuvre catalogue of his oil paintings from that period. The present book follows a similar pattern. It covers the ten important years during which Jorn created some of his greatest paintings and ceramics.

In the autumn of 1953 Jorn decided to leave his native Denmark in order to take up the challenge to become a 'Danish European'. He spent the winter in the mountains of Switzerland, recovering from the after-effects of tuberculosis, which had kept him in hospital for seventeen months.

The following spring he moved to Albisola, a small town on the Italian coast, which has been famous for its ceramics since the early Middle Ages. In Albisola he joined an international group of artists who included Appel, Baj, Corneille and Matta.

The years 1954 to 1964 were 'crucial years' for they saw the emergence of Jorn as a major figure in European art. In 1958, at *Expo* in Brussels, his work held its own alongside paintings by other leading artists. The following year he made a huge and magnificent ceramic mural, 10×88 ft, for a building in Aarhus.

Artistic recognition inevitably brought commercial pressures, against which Jorn found it necessary to defend himself. In 1959 he painted a series of pictures which he hoped would be rejected by the public. His so-called *Modifications* consisted of sentimental old canvases bought in junk shops and overpainted or 'modernized'. These pictures did not, in fact, find buyers at the time. But his London exhibition of equally un-Jornlike 'luxury' paintings in 1961 was an unexpected sell-out.

The author first met Jorn in 1956, when he came on a brief visit to London. During the next eighteen years, until the artist's death in 1973, the author belonged to a small circle of

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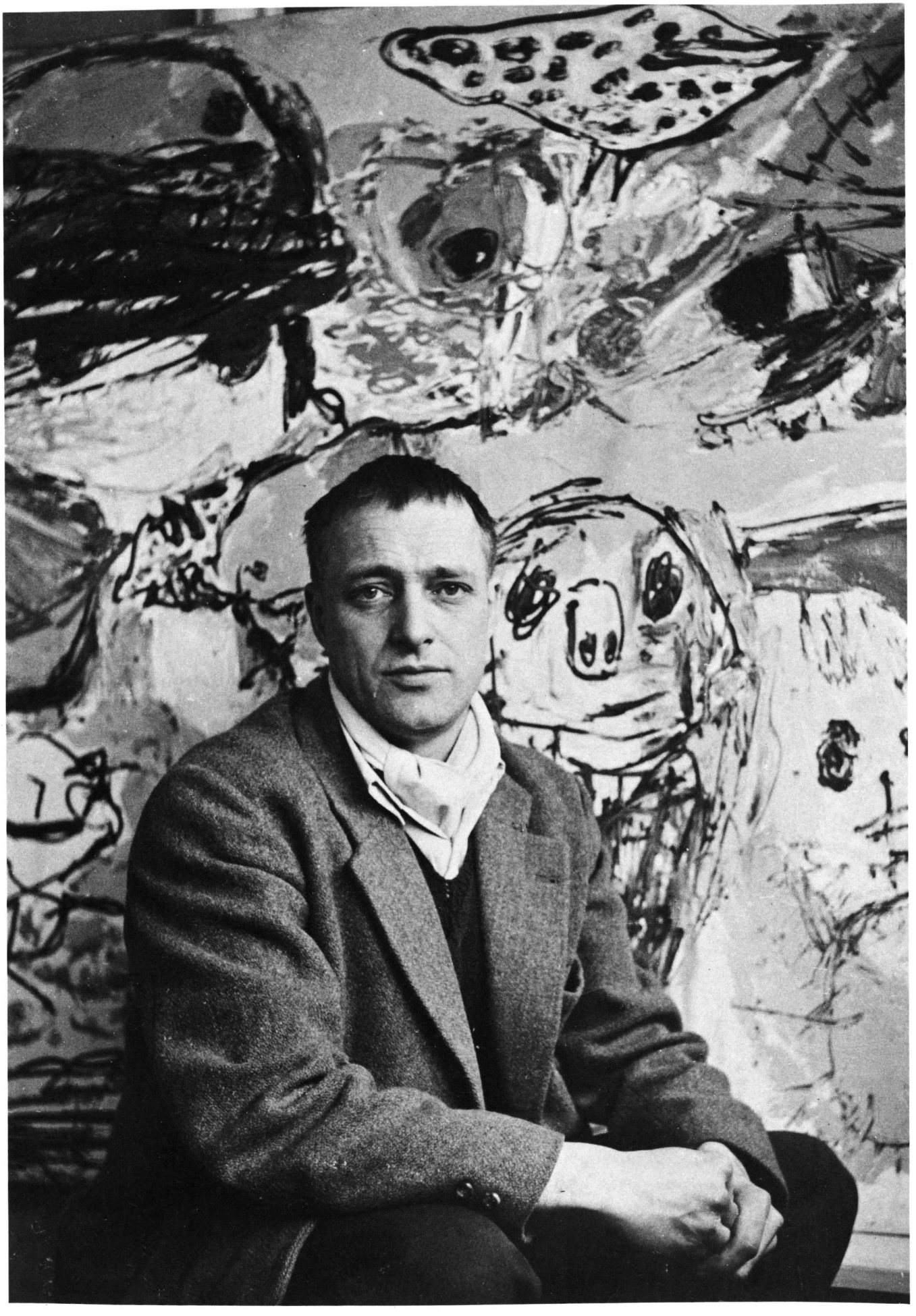
Jacket illustration: *Wakenupriseandprove*, a 'luxury' painting from 1961 (detail)

Borgens Forlag

Asger Jorn The crucial years 1954–1964



Asger Jorn with *Letter to my son.*

Guy Atkins

with the help of Troels Andersen

Asger Jorn

The crucial years 1954–1964

A study of Asger Jorn's artistic development from 1954 to 1964
and a catalogue of his oil paintings from that period

Yves Rivière

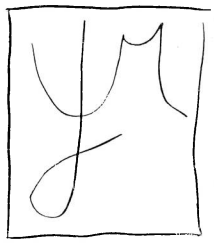


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Fig.1 *Biabadu*, 1954, oil and some sand, 70 × 50cm (Cat.875).

Introduction

This volume is a continuation of *Jorn in Scandinavia*, published in 1968, which described Jorn's artistic development from 1930 to 1953 and contained an œuvre catalogue of his oil paintings from that period. The present book follows a similar pattern.

The year 1954, as readers of *Jorn in Scandinavia* will remember, marked the beginning of Jorn's career outside Denmark. His name until then was hardly known abroad, except through his participation in the COBRA movement. The period of the present book ends with the year of Jorn's first big international retrospective exhibition (shown in Switzerland, Holland, and Denmark) in 1964. This exhibition completed a decade during which he reached the full maturity of his artistic powers and gained recognition as a major European artist.

Most of the catalogue illustrations for this volume had already been collected and shown to Jorn for authentication before his fatal illness in 1973. At that time I had hardly begun to think about the text. This text, as it now stands, is therefore obviously much the poorer for the lack of guidance and criticism which Jorn would certainly have provided (as he did for the first volume), if he had lived long enough to see the book into print. His untimely death came as a severe shock to me. We had known each other since 1956 and our friendship had grown with the years. After his death I had no incentive to continue with the book. That it nevertheless came to be written is due largely to the persuasion of my Danish colleague Troels Andersen who felt, as did others, that the book would provide a tribute to Jorn's memory.

When Jorn left Denmark in 1953 he did so in the hope of establishing himself as a painter either in Italy or France. Since he had no private means he risked the humiliating possibility of having to return home if the experiment failed. His decision to emigrate was caused mainly by his disillusionment with the art establishment in Denmark. Never having been offered a public commission the most he got from institutions like the Art Society of Copenhagen was their inclusion of him in an exhibition of *Three young painters* in 1953. He felt that if his official rating in Denmark was no higher than this he would do better to try his luck abroad.[1]

[1] Karel Appel, for similar reasons, left Holland in 1950. His only official commission until then had been a mural he made for the cafeteria in the Town Hall in Amsterdam. The mural caused a public outcry and the City Council ordered it to be whitewashed over.

Fig.2 The family at 28 Rue du Tage, Paris.

If the plain and obvious reason for his departure was the frustration of trying to build a career in post-war Denmark, there were also other factors that drove him into taking a deliberate gamble on the future. Among these factors was his association with the Belgian poet Christian Dotremont, who showed him a lifestyle of nomadic Bohemianism that had a certain tragi-comic originality. Dotremont, in his solitary wanderings through the more desolate parts of Sweden, used to carry his latest poems and jottings around with him in a battered suitcase. When the suitcase became too heavy he would simply abandon it!

During a stay of seventeen months in hospital with tuberculosis from 10 May 1951 – Dotremont being in the same ward with him for part of the time – Jorn decided that the elements of 'risk and chance' would govern his life in future. The image of the Wanderer appears in certain paintings: *Buttadeo* (1951) and *Melmoth* (1955). Buttadeo and Melmoth are variant names in the ancient legend of the Wandering Jew. He is sometimes a doubter, who wanders over the earth spreading heresy and disbelief and unable to die, and sometimes a man in search of his soul and ultimate redemption.[1]

Jorn regarded himself as a wanderer and 'survivor', by temperament as well as by deliberate strategy, in contrast with those artists of his generation whom he saw as self-destroyers (e.g. Wols, Pollock, de Staël). During the last years of his life the restlessness became more marked than ever. Jorn had homes and studios in three different countries, but he also moved freely to other places, especially when dodging 'the great artistic success machine' (Cyril Connolly).

Coming back to the decade that is the subject of this book, Jorn spent the winter of 1953/4 in Switzerland convalescing from tuberculosis. There he made a series of etchings later published as *Swiss suite*. The following spring he moved to the Italian seaside town of Albisola, where a number of artists from various countries worked together on experimental ceramics. The year he spent in Albisola was artistically

[1] Cf. Joseph Gaer, *The legend of the Wandering Jew*, Mentor Books (London 1961).

Fig.3 Piazzetta Pozzo Garitta in Albisola, the scene for *The witches of Pozzo Garitta*.

Fig.5 Jorn (left) with Dubuffet at the opening of the Dubuffet exhibition in Silkeborg in 1961.

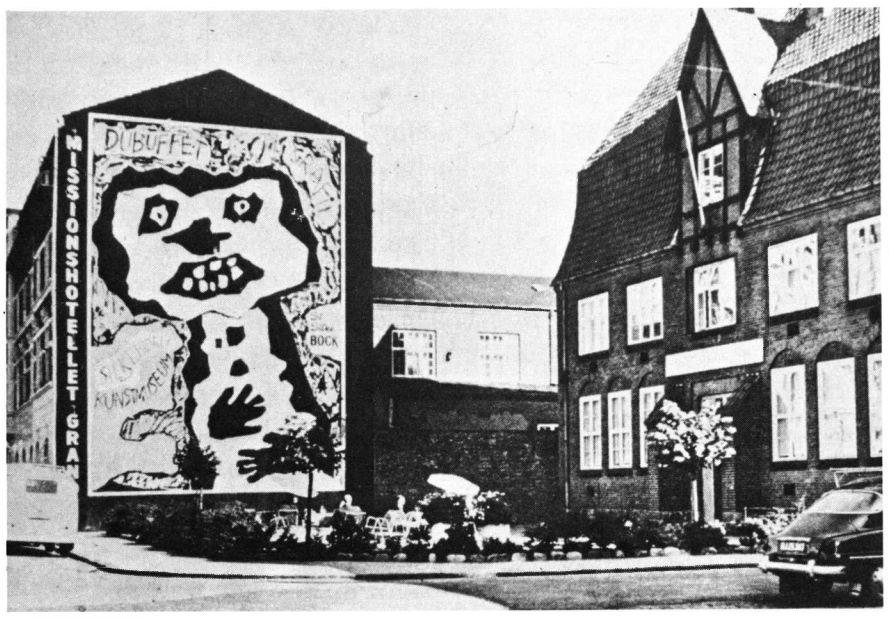


Fig.4 The Silkeborg Museum (right) with the big Dubuffet mural.

rewarding, though he had a hard struggle to keep himself and his family alive on his meagre earnings.

The first favourable break came in 1955 when Carlo Cardazzo, a dealer of international standing, gave him an exhibition at the Galleria d'Arte del Naviglio in Milan. The same year the sale of a series of *Dream pictures* at Galerie Birch in Copenhagen raised enough capital to enable him to buy a flat in Paris, at 28 Rue du Tage – off the Avenue d'Italie. The rooms were small but Jorn was used to working in cramped conditions. He had never so far (at the age of 41) owned a studio.

At about this time Monsieur Henri Lazard, a member of the family of merchant bankers, bought *The witches of Pozzo Garitta* (Cat.937) and some drawings. The money from this sale was just enough to ensure Jorn a foothold in Paris for a few more months. The following year an exhibition at Galerie Rive Gauche in Paris, with a catalogue preface by Jacques Prévert, consolidated his position.

At the end of 1958 the struggle for survival was suddenly and dramatically reversed into the opposite problem: how to cope with the arrival, out of the blue, of success and – since 1960 – affluence. During the year 1958 Jorn had one-man exhibitions in Italy, France, Germany, and Britain, but the most important proof of his 'arrival' on the international scene was the showing of *Letter to my son* (Fig.28 and Frontispiece), alongside paintings by Willem de Kooning, in *50 ans d'art moderne* at the Expo in Brussels. From now on he found it necessary to take protective measures against the powerful commercial pressures that began to build up against him.

Jorn spent the spring and autumn of 1959 on the gigantic ceramic mural for Aarhus (Chapter 7). He immersed himself in the affairs of the Situationist International movement, sponsoring and financing their numerous publications in France, Germany, Holland, and Sweden. He attended their conferences and spearheaded the many controversies. In 1961 he created an institute for research into pre-medieval art of the Viking period in Europe. This involved, among other things, the engagement of a wholetime photographer, extensive travel in half a

dozen countries, and the preparation of lavishly illustrated books. He also donated a large number of contemporary works of art (including many of his own) to the museum of his home town, Silkeborg, in Jutland (Fig.4). He organized exhibitions there of Dubuffet, Michaux, Wemaëre, and Matta, documented in every case by illustrated catalogues of international quality. These multiple activities not only absorbed his by now substantial earnings, but they also provided an impenetrable network of excuses for avoiding undesirable commitments.

From 1959–1962 Jorn's paintings took on a defensive character. First came the *Modifications* (sentimental old canvases bought in junkshops and overpainted or 'modernized'); and then *Luxury paintings*, produced by various methods of dribbling and splashing paint. The un-Jornlike appearance of these latter canvases, combined with the use of the already outmoded 'action' technique, should have ensured their rejection by the public. But in fact the London exhibition of *Luxury paintings* in 1961 was a sell-out. Jorn was quick to remedy this situation. He raised the prices of his next pictures to a level that effectively curbed demand. This enabled him to produce less work for much the same annual income.

In 1964 a large painting, *Dead drunk Danes*, was awarded a prize in the Guggenheim International Award competition in New York. Jorn made a practice of placing his pictures *hors concours*, but on this occasion his New York dealer, Mr Jon Streep, who owned the painting, omitted to sign the necessary proviso. When news of the award reached Jorn in Paris he immediately sent a rude telegram, rejecting the award, to Mr Harry Guggenheim personally. At the same time he wrote a letter to Jon Streep, stating his reasons for disapproving of art competitions in general. Most people in Jorn's position would have sent the rude telegram to the dealer and the explanatory letter to the Head of the Foundation. But by reversing the process Jorn reckoned, quite correctly, that the reaction in the American press to his unprecedented manner of refusal would be so angry and hostile that he would remain unmolested from that side of the Atlantic for several years.[1]

The period from 1954 to 1964 has been called 'the crucial years' in the title of this book, because these years encompass Jorn's emergence as a major figure in European art. In the middle years of the decade, i.e. from 1956 to 1969, he produced works of the highest quality. Even during the 'defensive' phase, from 1959 to 1962, an occasional masterpiece slipped through. Jorn once explained this phenomenon to me by comparing himself to a conjurer. 'The conjurer', he said, 'stands in front of his audience and gives a dazzling display in the air with his right hand, while he is quietly using his left hand under the table to boil himself an egg.'

Some reference to purely commercial factors has been made in this introduction. The reason is that for artists in the mid-twentieth century connivance in success has proved to be a more certain killer than hunger. Jorn was always very conscious of any threat to his freedom of action and he could become highly devious, almost to the point of

[1] He told me at the time that he also wanted to turn the tables on certain members of the Guggenheim jury and museum staff who, being friends of his, knew all about his objections to prize awards (viz. that such awards presuppose the existence of a 'hierarchy' in art, a conception that Jorn opposed). By rejecting the prize he hoped to show, once and for all, that he was a thoroughly bad winner.

paranoia, to avoid succumbing to any single influence or pressure. His simultaneous dealing with galleries in six different countries – on the principle that there is safety in numbers – is an example of this. Each dealer was supposed to be kept in his place by the knowledge that he had several rivals.

To sum up. The decade under review in this book covers the time from Jorn's departure from Denmark to his breakthrough to maturity and recognition (artistically 1956–8; commercially 1960), followed by four years of *reculer pour mieux sauter*. The 'defensive' phase was governed by the reasons already given, but also by the need for a breathing space after the unparalleled exertion of producing the Aarhus ceramic mural, which is one of the largest, if not the largest, mural of its kind in the world. It was made in the shortest possible time and in one single sustained burst of creative energy.

Important landmarks in Jorn's career from 1954 to 1964 are the *Stalingrad* picture (Fig.32), the Aarhus mural (Chapter 7) and the great sequence of 'radiant' paintings[1] which include, among others, *Letter to my son* (Fig.28), *Attention, danger* (Fig.98), *Half-moon* (Fig.108), *Re-encounter on the shores of death* (Fig.131).

[1] Werner Haftmann speaks of 'die dichterische Strahlkraft der auftauchenden Bilder', Bibl.360, p.83.

Fig.6 Mrs Maren Jørgensen and the children. Asger is in the back row on the left.

Fig.7 With Genia in Paris in 1937 (far right).

Fig.8 A lithograph by Henry Heerup. It shows Jorn on the BSA motor cycle on which he rode to Paris in 1936.

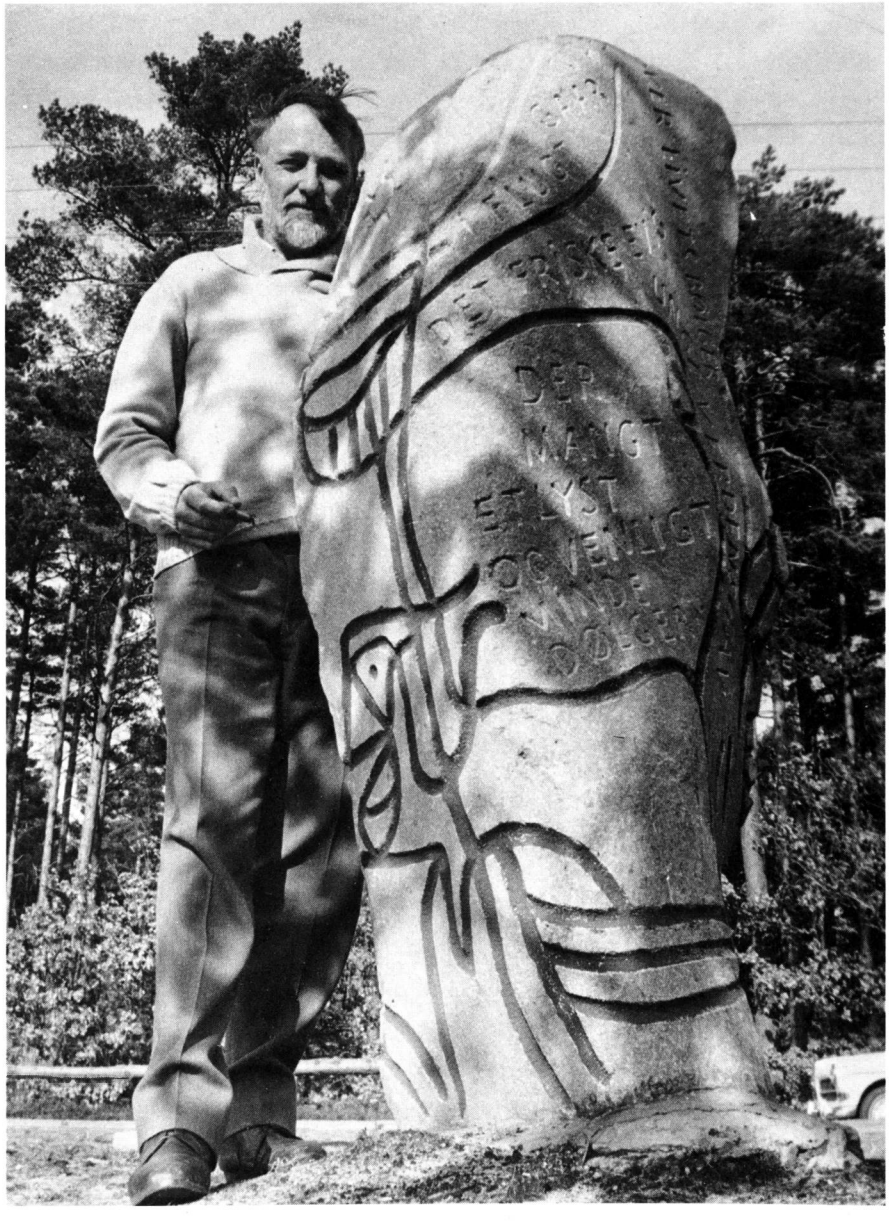


Fig.9 In 1963 Jorn made a memorial stone for Christian Christensen.

Biographical Notes

1914–1938

1914–29 Born in Vejrum near Struer in Jutland, Denmark, on 3 March 1914. Asger Jorn's name at birth was Asger Oluf Jørgensen. His father was headmaster of the village school in Sønder Vejrum. His mother also taught there.

There were four sons and two daughters in the family, but one of the sons died in boyhood. In 1929, three years after the father's death, the family settled in Silkeborg, Jutland. J. has always regarded Silkeborg as his home town.

1930–5 Began to paint small naturalistic landscapes, seascapes and portraits in 1930. Took a teacher training course and taught briefly in local schools. He was drafted into the Artillery, where he served for some weeks before being invalided out.

J.'s first artistic influences came from the painter Martin Kaalund-Jørgensen, who lived in Silkeborg, and from the exhibitions of contemporary Danish artists which Frederik Dam took on tour round the provinces. Dam became J.'s first dealer. J. learned about modern European art from the books and periodicals he read in the Silkeborg Public Library.

Early literary influences were the novels of Thøger Larsen; Johannes V. Jensen's collection of myths and his novels on the origins of man; the *Edda*; and the Finnish epic songs of the *Kalevala*. J.'s admiration for Thøger Larsen was increased by the fact that he resembled J.'s father, who died when the boy was 12. J. saw the resemblance from a photograph of Larsen printed on the dust jacket of his novel *Frejas rok*.

J. was for many years a Communist sympathizer, although from the outset he was opposed to the prevailing art policy of the party. J.'s political views were influenced by his admiration for the syndicalist leader Christian Christensen who lived near Silkeborg. In 1963 J. sculpted a runic memorial stone for Christensen (Fig.9).

J.'s earliest illustrations were sixteen woodcuts for his *Blasphemous Christmas Carols*, which appeared in a Danish Marxist magazine in 1933.

1936–7 In 1936 J. went to Paris on a motor cycle (Fig.8). He pulled up on the Place de la Concorde and asked the policeman on duty for the way to Communist Party headquarters. It was there that he made friends who supported him during his stay in Paris.

His plan was to study under Kandinsky. He was surprised to find that Kandinsky had no School and could not even get his own paintings exhibited in Paris. So J. joined the academy of Fernand Léger instead. During the World Exhibition of 1937 he assisted Le Corbusier in the decoration of his 'Pavillon des Temps Nouveaux'.

1938 First one-man exhibition in Copenhagen jointly with Pierre Wemaëre, whom he had met at Léger's academy and who became a lifelong friend.

1939–45

J. married Kirsten Lyngborg, a schoolteacher from North Jutland, in 1939. There were three children from this marriage. The family lived in Copenhagen throughout the war. For about eighteen months J. printed the monthly issues of the banned Communist journal *Land og Folk* on a printing press hidden inside an ottoman in his flat.

J. visited the School of Graphic Art at the Royal Academy. Here he produced an edition in ten copies of *The jade flute: some Chinese poems* with lithographic illustrations. A new version of this was published many years later in collaboration with Walasse Ting under the title *Chinoiseries*.

An important literary and artistic venture was the publication of HELHESTEN magazine, largely inspired by J. and edited by the architect R. Dahlmann Olsen. J. contributed, among other things, an article in praise of kitsch art and some translations and comments which introduced Kafka to Danish readers. The 'Helhesten' group included nearly all the most important Danish artists of J.'s generation: Bille, Heerup, Egill Jacobsen, and Carl-Henning Pedersen – though neither Richard Mortensen nor Robert Jacobsen.

J. experimented in a number of different painterly styles during the war years. Important works in other media were book illustrations, including those for *Salvi Dylvo* (poems by his brother Jørgen Nash); the *Didaska* water-colours, inspired by a romantic love affair; and the *Occupations* etchings.

1945 In 1945 J. changed his name from Jørgensen to Jorn.

An event of importance for all Danish artists, shortly after the end of the war, was the exhibition in Copenhagen of some two hundred works by Edvard Munch.

1946–1953

J. always had a taste for travel. After being confined to Denmark for the five years of the war, he took every opportunity to make journeys abroad. These resulted in personal contacts which laid the foundation for the COBRA movement.

1946 Spent the summer in Swedish Lapland, where he had gone to visit the artist Folke Ricklund. In Lapland J. painted canvases in the colourful, curvilinear, near-abstract style of *Saxnäs* (cf. *Jorn in Scandinavia* Bibl.426, Fig.35).

In the autumn he met Constant in Paris and struck up a friendship with him. Later that year he stayed in Amsterdam to discuss with Constant

the possibility of bringing out an international review of the arts which was to have the outlandish name SARCOMA : presumably an anagram from *ARS CO*penhagen *AM*sterdam. Nothing came of this idea, but the discussions helped later when laying down the policy for COBRA review.

1947 J. met Christian Dotremont, the future Secretary of COBRA, in Brussels.

1947–8 In November 1947 he travelled with his family to Djerba, Tunisia, where they spent about six months. He made a number of paintings there which carry the name 'Djerba' on the canvas or are recognizably in the Djerba style. Also from this period are the delightful 'Hmirah' drawings and texts owned by Bjørn Rosengreen (Bibl.375, p.38).

1948 First one-man exhibition in France, at Galerie Breteau, Paris.

In early November J. attended a conference in Paris organized by the 'Surréalisme Révolutionnaire' group. Six of the participants walked out of the conference in protest at the sterility of the discussions. They met in the café of the Hôtel Notre-Dame on the Quai St Michel to form a dissident group of their own. The six men were Appel, Constant, Corneille, Dotremont, Jorn, and Noiret. At this meeting the COBRA movement was founded, through the signing of a short statement drawn up by Dotremont. The name COBRA (*CO*penhagen, *BR*ussels, *A*msterdam) was invented by Dotremont some weeks later.

1948–51 The COBRA movement lasted three years. It began small but finally numbered about fifty artists from ten different countries. The core of the membership is found among the fifteen artists who featured in the small monographs of the 'Bibliothèque Cobra', edited by J.

The main public activity of COBRA consisted of joint exhibitions, the most important of which was held at the Stedelijk Museum, Amsterdam, in November 1949. The literary effort centred on COBRA review which came out in eight issues. A double number (8/9) remained in proof owing to lack of funds.

The importance of the movement can be seen as being partly geographical. The manifestoes and joint exhibitions in Belgium and Holland challenged the monopoly of Paris as the centre for artistic theories and activities. The artists from the three smaller countries welcomed the chance to break out of their wartime isolation and to enjoy the stimulus of friendship, rivalry, and debate. The Danes were the most hospitable, but at the same time the most independent members of COBRA. They had already established a separate national identity through groups such as 'Helhesten' and 'Høst'. Although they invited guest artists to exhibit at 'Høst', it is significant that no COBRA exhibition took place in Denmark until a decade after the movement had ceased to exist.

1949–50 After less than a year J. began to dissociate himself from the COBRA movement. This was partly because he disapproved of the general direction the movement was taking, but in large measure it was due to private events that caused a rift with Constant as well as with the Danish COBRA artists.

In May and June 1949 J. and Constant, with their wives, took a holiday on the island of Bornholm. During this holiday J. fell in love with Constant's wife, Matie. After Bornholm the families separated, but J. and Matie spent the autumn and winter together – first in the Frederiksholmshytte in Bregnerød (which the COBRA artists had recently

decorated with large murals); later they were lent a small summer cottage (without heating) at Humlebæk, north of Copenhagen, where they spent the winter.

The liaison with Matie led not only to the breakup of J.'s marriage, but it alienated him from the other Danish artists. They held it against him that he had taken up with the wife of an artist who was a guest in their country. For the first time in his life J. had to face ostracism; which had the side effect of making it harder than ever for him to sell his work.

In the spring of 1950 J. moved to a small house in the working-class quarter of Islev in Copenhagen, where his son Ole was born. In the summer Matie's mother, Mrs A. van Domselaer, came over from Holland to have a look at her grandson. Mrs van Domselaer gave me a brief account of her visit. She found the family (including Matie's two daughters by her marriage to Constant) living in extreme poverty in their tiny house, but as soon as Mrs van Domselaer arrived J. was all eager to take her and Matie and Ole on a journey abroad 'to live again'. He decided they should go to Sweden. The two girls were billeted out, and then the four of them set out for the railway station 'very poor, cheerful and Bohemian'. J. wore sandals and socks (with holes in them, through which his toes protruded) and he wheeled the baby along in an atrocious old pram. They first went to Malmö, where they stayed with a young painter, and then on to Lund. Here J. collected some money fro Professor Arbman, to whom he had sold a picture. J. insisted that they should put all the money from this sale into buying a maximum round trip ticket that would take them to Gothenburg, Uppsala, Stockholm, and back to Malmö. The highlight of their journey was the stay in Gothenburg. J. knew Rikki and Ingmar Hamberg, who owned a number of his pictures. He found them at their seaside house, where he was received with rapture. He was then given the loan of their town hou in Gothenburg where they could all relax for some time in comfort. The trip to Sweden was a happy interlude in an otherwise bleak existence.

During this period J. painted a group of 'historical' pictures with titles like *Churchill's entry into Copenhagen*, *The fall of Hiroshima*; and some *war visions* entitled *The pact of the predators* (a reference to the Cold War alignment of the NATO powers), *The fire of death*, *The bereaved*, *Th scavengers*. These were dark paintings, both in mood and texture.

1950–1 From the autumn of 1950 to the early spring of 1951 J. and his family lived in *La maison des artistes danois* in Suresnes, a suburb of Paris. The hostel, which was only big enough to house two families, was administered by a committee in Copenhagen, who also collected the rent. Conditions were primitive to the point of squalor. At the time of J.'s stay the other occupant was the sculptor Robert Jacobsen with his family. Their financial plight was at times almost as great as that of J. and Matie.

In January 1951 J. wrote a letter to Frost Larsen, a lawyer friend in Copenhagen, describing how their Christmas dinner had consisted of onions and a pig's trotter, the latter reserved for the children.

1951 was a year of *angst*, constriction, claustrophobia. Wols died that year. There was no air in the world. The winter of 1950/1 was the worst period of J.'s life.

By the spring of 1951 J. had developed severe tuberculosis and external symptoms of undernourishment. He had to return to Denmark where

he spent seventeen months undergoing hospital treatment in Silkeborg. He married Matie on 23 May 1951 at the Silkeborg Registry Office. She and the children – a daughter, Bodil, was born in December – lived in a council house in the town.

J. regarded his enforced return to Silkeborg as a personal defeat. He symbolized this defeat in the haggard and snarling faces of *Return to the detested town* (Bibl.426, Fig.114). His attitude to his home town was made up of the same elements of love and hate that characterized his attitude to Denmark as a whole: arising out of a disappointment of his high expectations. Whereas Matie genuinely hated Denmark, J. loved his country and the Danish language, but – with the perceptiveness of the exile – he saw all too clearly the blemishes and shortcomings of the Danish character and Danish social and political life. He once said of Hans Andersen's writings that they were like Carlsberg Lager: considering the ordinariness of the raw material (Danish society in the mid-nineteenth century) one must admire the palatable taste and splendid packaging of the brew. J. went on to say that Hans Andersen was cold-shouldered in Denmark during his lifetime, but after his death Danes claimed that only they could understand his works. J. foresaw a similar fate for himself.

During part of the winter Christian Dotremont, who had also contracted tuberculosis, was in the same ward as J. in hospital. They made a series of black-humoured 'word picture' drawings on the theme of hospital life, published later as *La chevelure des choses* (Bibl.350). Dotremont also wrote a novel called *La pierre et l'oreiller* in which some of the hospital experiences are described (Bibl.322).

1951–2 During his period of recovery in hospital J. was given a studio space (adjoining the mortuary) where he worked on *The seasons*, intended as a possible basis for a suite of murals in an architectural setting. Ever since working with Léger and Le Corbusier J. had hoped for an opportunity to relate painting to architecture on a grand scale, but no commissions came his way.

The two big panels *On the silent myth* were made slightly later, when J. was allowed to work in a studio in the town. The theme of this second group of paintings is more heroic and dramatic, based on the notion that 'the image precedes the word'. A large painting from the 1960s called *In the beginning was the image* reinforces this idea.

Two books resulted from the long period of compulsory rest. *The wheel of fortune* (*Les cornes d'or ou La roue de la fortune*) is closely linked to the subject matter of *The seasons*. The literary counterpart of *On the silent myth* is a book of reflections called *Risk and chance: dagger and guitar*. This was probably begun around 1946 and completed in hospital. It was printed in Silkeborg on a hand press with coloured linocuts which were stamped individually into each copy. Ostensibly concerned with aesthetics, the book's main attraction lies in the originality of the chapter headings, quotations, and scattered aphorisms, rather than in the logical pursuit of any particular topic.

1953 The important artistic event of the year was J.'s preoccupation with pottery and ceramics. His friend Erik Nyholm had introduced him to the medium some years earlier and J. had also made a few ceramics in a factory while living in Djerba. But now he took up the craft in earnest. In the town of Silkeborg itself he fired some ceramics in an electric kiln

Fig.10 With his daughter Bodil in 1954.

under the direction of his former tutor Randlev Petersen, who taught in the local Teacher Training College. Then he worked with a potter called Nielsen in the Frederiksborggade. But by far the largest part of his output came from the workshop of Knud Jensen in Sorring. J.'s work there was subsidized by a grant of 2,000 kroner from the Silkeborg Museum (see Chapter 7).

As a result of the intensive training in Sorring J. was already an experienced ceramist by the time he went to Albisola the following year, whereas many of the other artists there were beginners.

1953–4 J. and his family spent six months in Switzerland, from November 1953 to May 1954, in a rented chalet at Chesières, near Villars-sur-Ollon. There J. made a group of etchings, of which 23 were published as *Swiss suite* in 1961.

J.'s correspondence with Max Bill and Enrico Baj laid the foundation for the 'Mouvement International pour un Bauhaus Imaginiste' (*MIBI*) the following year.

1954–64

1954–5 J. moved to Albisola in the spring of 1954 and made many ceramic vessels and sculptures in the Mazzotti workshop, in the company of an international group of artists which included Appel, Baj, Corneille, Dangelo, Fontana, Matta, and Scanavino. J. knew Appel and Corneille from the COBRA days. He had met Matta before the war, when they both worked with Le Corbusier in 1937.

Fig.11 Making ceramics at the Mazzotti factory in Albisola.

Fig.12 Peder Nielsen, former director of the Silkeborg Museum, holding *Man in the moon.*

Fig.13 The *Palazzo Grassi* on the Grand Canal in Venice.

J. was lent Fontana's studio near the square called Pozzo Garitta (Fig.3), where he watched the carnival masquerade which gave him the title for the painting *The witches of Pozzo Garitta.*[1]
J. painted the series of *dream pictures* and *frivolous pictures.*
He had a one-man exhibition of ceramics in the Museum of Arts and Crafts in Copenhagen and of paintings at Cardazzo's Galleria d'Arte del Naviglio in Milan.

1956–9 J. bought a flat in Paris in 1955 and about two years later rented a studio in the same district. From now on he tended to divide his working time mainly between Paris and Albisola. These years were notable for a run of magnificent paintings: *Letter to my son*, 1956–7, *The timid proud one*, 1957, *Attention, danger*, 1957, *They never come back*, 1958, and others.
First London one-man exhibitions were held at the ICA: graphics in 1957 and paintings in 1958. Other one-man exhibitions were at Galerie Rive Gauche, Paris, in 1957 and 1958; Galerie van de Loo, Munich, in 1958. International exhibitions included *50 ans d'art moderne* at the Expo in Brussels; Pittsburgh International Exhibition, USA; *documenta II*, Kassel.
Publication of *Fin de Copenhague* (with G.-E. Debord) in 1957; *Pour la forme*, a collection of essays and statements on art, 1958; illustrations for C. Caspari's *Friedhof der Maulwürfe* (*Cemetery of the moles*), 1959; *Mémoires* (with G.-E. Debord), 1959.
The Situationist International movement (*S.I.*) arose out of an alliance between *MIBI* and the International Lettrist group. J. was a leading participant in *S.I.* from 1957 to 1961.
With Pierre Wemaëre J. made a first sketch for the big tapestry *Le long voyage*, 3 × 27 m.
In the early summer of 1959 J. made the gigantic ceramic mural in Albisola and arranged for its transport to Aarhus, Denmark. The mural was mounted there in the autumn, with the help of three specialists brought from Italy.
Modifications were shown at Galerie Rive Gauche in Paris in 1959, with a preface by the artist.

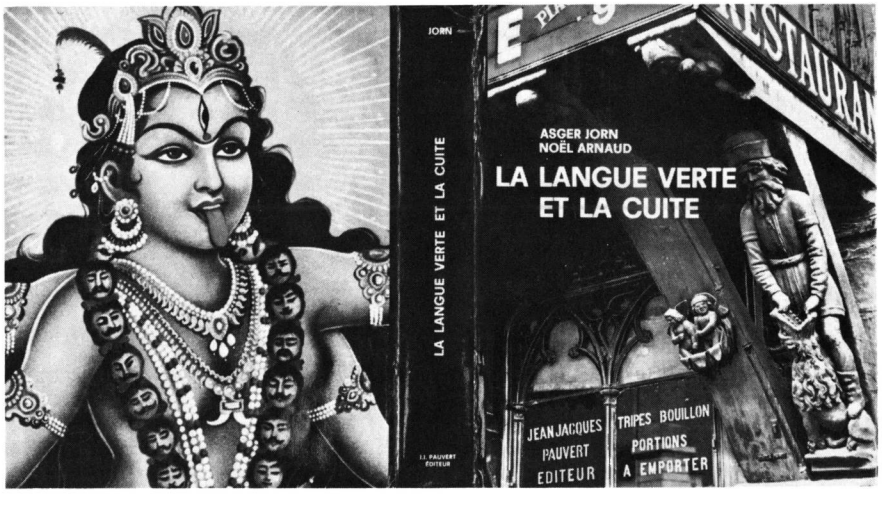
1960–3 J. and Wemaëre had collaborated on tapestries for many years. An exhibition of their tapestries (at 'Quatre Saisons' in Paris) in 1960 marked the closing of the Jorn-Wemaëre workshop (Bibl.341).
From 1959 onwards J. built up the collection of modern art in the Silkeborg Museum by frequent and lavish gifts. The artists who are best represented there, apart from J. himself, are Dubuffet, Michaux, Wemaëre, and Matta, all of whom were given one-man exhibitions. The collection is also rich in works by members of the COBRA group, though oddly enough no COBRA exhibition has been held at the museum. The long list of modern masters includes Arp, Beckmann, Ensor, Max Ernst, Kubin, Léger, Picabia, Redon, and Wols. Some of the acquisitions were made by direct purchase, others by exchange, others were given by the artists themselves. The most recent gift (1974) comes from Walasse Ting, who has presented some exquisitely lyrical fluorescent acrylics to the museum 'in memory of Asger Jorn'. The collection eventually became so important that plans for a new building

[1] J. owned a photograph, now filed in the Silkeborg Museum, showing a carnival scene on the Piazzetta Pozzo Garitta, with people wearing witch-like masks.

Fig.14 The studio in Albisola.

Fig.15 A café group in Albisola in 1957. Left to right: Marinotti (back to camera), Alloway, Jorn (with cigar), unknown, Fontana, Sassu.

Fig.16 The dust jacket of the 'tongue' book.



(designed by Jørn Utzon) have been under discussion for some time.[1]
An exhibition of *Luxury paintings* took place at Arthur Tooth & Sons in London, 1961, followed by *Modest luxury pictures* at Galerie Birch, Copenhagen, 1962. Other important exhibitions were *Nouvelles défigurations*, Galerie Rive Gauche, Paris, 1962, and the first one-man exhibition in USA at Lefebre Gallery, New York, 1962. The big *Stalingrad* picture was shown in *Art since 1950* at the World Fair in Seattle, 1962.
In 1961 and 1963 a large number of paintings – many of them from the private collection of Paolo Marinotti – were included in the exhibitions *Arte e contemplazione* and *Visione Colore* at the Palazzo Grassi in Venice (Fig.13).
After resigning from the Situationist International movement in 1961, J. began to travel extensively through Europe in search of 'vandalist' art. 'Vandalism' was a whimsical and ambiguous name by which J. referred to art of the Viking period. The graffiti on Normandy church walls, to which he devoted a book, were genuine acts of vandalism, though the patterns made by these mysterious signs tended to embellish rather than defile the walls. But in classifying all Viking architecture, sculpture, and ornament as 'vandalist' J. was making an ironical concession to the popular fallacy that Viking=Vandal. The Institute for Comparative Vandalism, which J. founded, was intended to sponsor the publications of some twenty-four to thirty volumes on Scandinavian art from prehistoric times to the early Middle Ages. The project broke down through lack of official support, but J. continued the research on his own initiative. He collected a vast amount of information and about 15,000 negatives and prints. The Institute also gave its imprimatur to some paperback editions of J.'s writings.

1964 At around the time of New Year, during a railway journey on the Continent, J. got into conversation with a Danish industrialist who was in the same compartment. The man mentioned that he was planning to sell a farm on the island of Læsø, off the north-east coast of Jutland. J. promptly bought the farm and never had cause to regret it. A couple of years later he visited the place for the first time. He gradually made it more habitable and added a studio. It became a third home for him (Fig.17).
In January J. rejected a Guggenheim international award for his painting *Dead drunk Danes*.
During 1963–4 J. made a large number of highly successful collages which were exhibited at his galleries in Munich and Paris. The Paris exhibition was called *Réforme de la publicité*, a reference to the paper being torn from advertisement hoardings.
The artist's 50th birthday was marked by the publication of a first book on him in English (Bibl.373), a bibliography of his writings (Bibl.375), and an illustrated study of the Aarhus ceramic mural (Bibl.374). In the autumn the first major international retrospective was shown in Basel. It later travelled to Amsterdam and Humlebæk, Denmark.
A summer spent on the island of Gotland, Sweden, resulted in paintings which were shown the following year at Galerie Burén in Stockholm.

[1] The project was finally abandoned in 1976, after twelve years of fruitless negotiations.

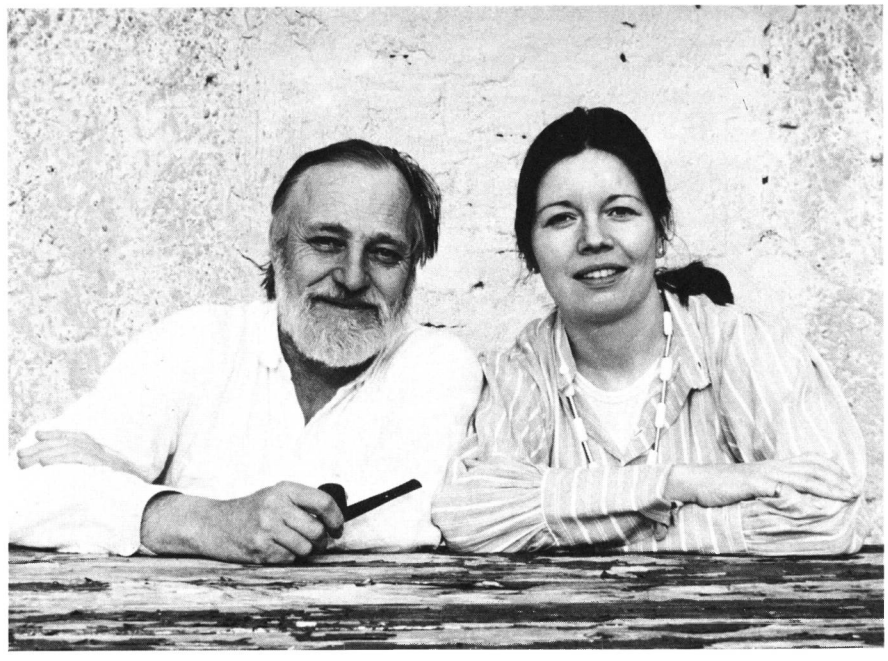
Fig.17 The studio (left) and the house on the island of Læsø in the Kattegat.

1965–73

1965 This was a restless year, in which J. found it impossible to settle down for long enough to accomplish any solid work. His studio at 143 Boulevard de la Gare was a large room in a ramshackle building which was scheduled for demolition. The studio was far from ideal.
J. spent New Year in Munich and not long afterwards accompanied Paolo Marinotti to Mexico, going from there to New York. This was his first visit to the USA.
One of his many other journeys was to Denmark in the spring. On 1 April J.'s Institute for Comparative Vandalism acquired its first and only home in a bungalow belonging to the Railway Company in Silkeborg. The municipality had paid the sum of 4,000 kroner to put the place in order. The building contained a darkroom with plenty of storage space, a bed-sitting room, the rudiments of a kitchen/washroom, a lavatory and a cellar.
During the year J. published the second of his 'vandalist' volumes. It was a study of early stone sculpture in southern Sweden and contained 305 large and impressive photographs. These were taken by Gérard Franceschi, who – together with Jacqueline de Jong – accompanied J. on his research tours.
In November J. was in Albisola, where he had by now acquired an old property with a large garden, on a hill overlooking the town (Fig.14).
An important one-man exhibition, sponsored by Børge Birch, made a successful tour in Norway.
The community of Gammel Balle near Silkeborg named one of its streets 'Asger Jornsvej', thereby scoring a 'first'.

1966 This was an important year because J. got back into the rhythm of painting after a long period in which painting played a minor role. *In the beginning was the image* appeared in the Salon de Mai in Paris. The summer was spent in London, preparing for a one-man exhibition at Arthur Tooth & Sons. J. arrived in June, bringing with him fourteen

Fig.18 With Nanna at Læsø in 1971.



canvases from Albisola, most of them unfinished. He was accustomed to carrying unfinished paintings from one country to another. He claimed that the pictures improved through travel, like the famous Norwegian 'linje snaps'. This special aquavit is put on board ship in its barrel and is said to acquire merit from tossing on the seas and crossing the Equator. J. was sensitive to atmosphere and it is possible that he imparted something of his new impressions of a country to the canvases.

He finished the fourteen paintings while staying at 49 Onslow Gardens, N.10. He then moved to a studio-flat in the Belsize Park area where he started afresh. All these pictures, when shown at Tooth's in the autumn, were not quite up to J.'s highest standard; but he also made a dazzling series of acrylics which were sent to New York for an exhibition at Lefebre Gallery.

In August J. made a short trip to Scotland to study Saxon antiquities in Edinburgh and around Perth.

1967–70 The Erker-Presse in St Gallen, Switzerland, brought out a folder of lithographs *Von Kopf bis Fuss . . .*

In 1967 J. visited Cuba at the suggestion of Wilfredo Lam. In Havana he painted the walls of a disused bank with large murals (reproduced in *Jorn/Cuba*, Bibl.446). The Government of Cuba, in honour of J.'s visit, brought out a 13 cent stamp with a reproduction of his *Stalingrad*.

J. was in Paris at the time of the May riots of 1968. He made some small posters for the occasion, but did not take an active part in the events. Later in 1968 J. published his most celebrated book *La langue verte et la cuite*, jointly with Noël Arnaud.

In 1970 he made nineteen coloured woodcuts of outstanding quality in Munich, followed in 1971–2 by twelve others at the Imprimerie Clot, Bramsen et Georges in Paris. His latest collages *Au pied du mur* were shown at Galerie Jeanne Bucher, Paris. In Albisola he carried out a large ceramic mural commission for the Art Centre in Randers, Denmark.

In the spring of 1970 J. travelled to New York, in the aftermath of a successful exhibition at Lefebre Gallery, where sales had been remarkably good. In New York J. met Nanna Enzensberger, whom he was later to marry. Their son, Ib, was born in October 1971.
From New York J. went on to Las Vegas, Honolulu, Kyoto, Tokyo, Hongkong, and Teheran. This journey took him less than a month. He disliked the East.
By 1970 J. had got himself fully installed in a spacious studio built to his own design in a house he had bought in Colombes, some ten to fifteen minutes by train from Gare Saint-Lazare. The atmosphere and working conditions suited him extremely well. There he painted a number of masterpieces in large format, as well as smaller pictures, which were shown at the end of the year at Galerie Jeanne Bucher (*La luxure de l'esthésie*). From this exhibition dates a renaissance of J'.s creative strength. The years 1956–9 and 1970–2 were the high points in his artistic career.

1971–3 During the last phase of his life J. devoted his energies to sculpture, a medium he had not attempted before (except ceramic sculpture).
In 1972 he made twenty-three bronzes and (at Carrara) six marble sculptures. The pieces varied in height from 10 to 75 cm. Most of the bronzes were single figures, representing humanoid personalities, with all the ambiguities of posture and gesture that characterize his paintings. When talking about these sculptures to his Italian dealer J. said 'I feel I have concluded what I had to conclude'. (*Jorn scultore*, Bibl.467, p.(5)). The words, unfortunately, were prophetic.
J. made a folder of drypoint etchings *Entrée de secours*, Visat, 1971, and illustrations for a short story by the Icelandic poet Halldór Laxness (*Die Geschichte vom teuren Brot*), published by Erker-Presse, St Gallen.
In February 1973 a large and carefully chosen retrospective exhibition was put on by the Kestner-Gesellschaft in Hanover. The exhibition, which had taken more than two years to prepare, contained 139 works, apart from graphics. After Hanover the exhibition went to Berlin, Brussels, Aalborg, and Humlebæk in Denmark. It should have gone to Stockholm, but the Modern Museum cancelled this part of the itinerary.
J. died of cancer in the Aarhus Municipal Hospital on 1 May 1973, after an illness lasting four months. The cremation took place in Silkeborg. His grave is in Gotland, the island he had visited several times to collect data for a book on Theodoric the Goth, which was almost complete at the time of his death.

Part One

Fig.19 *Portrait: Einer Madsen*, 1955, 45 × 33cm (Cat.913).

Chapter 1: Switzerland and Italy (1953–5)

Jorn and his family stayed in Switzerland from the beginning of November 1953 until May the following year, when they moved to Albisola.

While in Switzerland Jorn corresponded with Max Bill, the director of the 'Hochschule für Gestaltung' in Ulm, and with the Italian 'nuclearist' painter Enrico Baj, who lived in Milan. This exchange of letters resulted shortly afterwards in the foundation of an art movement with the cumbersome title *Mouvement International pour un Bauhaus Imaginiste* (*MIBI*), with Jorn as its Secretary.

Jorn had heard about Max Bill's new 'Bauhaus' in Ulm, and he wrote to him offering to collaborate. This offer was promptly turned down. 'He [Max Bill] refused and wrote back that no painter was going to have any say in the new Bauhaus. I answered that this being so I would set up a Pictorial Bauhaus' (Bibl.263, p.39).

In launching his 'pictorial' Bauhaus Jorn had the keen support of Enrico Baj and his friend Sergio Dangelo. Baj, a witty and highly intelligent former barrister, was ten years younger than Jorn. His *Movimento Nucleare*, founded in 1951, was enjoying some success in Italy, largely owing to the boundless energy and flair for publicity shown by the two-man team of Baj and Dangelo. They carried the message of their new art from the jazz cellars and honky-tonks of Milan, where the nuclearist idea was born,[1] into their exhibitions in numerous small galleries in Milan and other cities, and once even as far afield as Brussels. Articles and statements appeared in the Italian press with titles such as 'The atom is on the scene', 'An atomic bomb exploded at the Naples Academy'.[2] Baj made a short colour film 'representing the spontaneous movements of blotches and outpourings of colour in emulsion',[3] to illustrate his spontaneous technique of giving a mottled effect to his pictures. A more obvious 'nuclear' reference can be seen in his portrayal of solar heads, atomic mushrooms, fallout victims, and alien visitors from outer space. A characteristic feature of Baj's aliens (*ultracorpi*) is their front-face posture, legs planted

[1] 'They looked about them, and, amidst the confused din of the century ingenuously they declared themselves NUCLEARISTS.' Bibl.361, p.207. This is one of several different versions quoted by Tristan Sauvage (pseudonym for Arturo Schwarz) in his admirably well documented history of the *Movimento Nucleare*.

[2] Two examples from the bibliography in Edouard Jaguer, *Enrico Baj*, Schettini (Milan 1956); pp.111–15.

[3] E. Jaguer, op. cit., p.107.

Fig.20 A collage portrait of Enrico Baj, dated 1956.

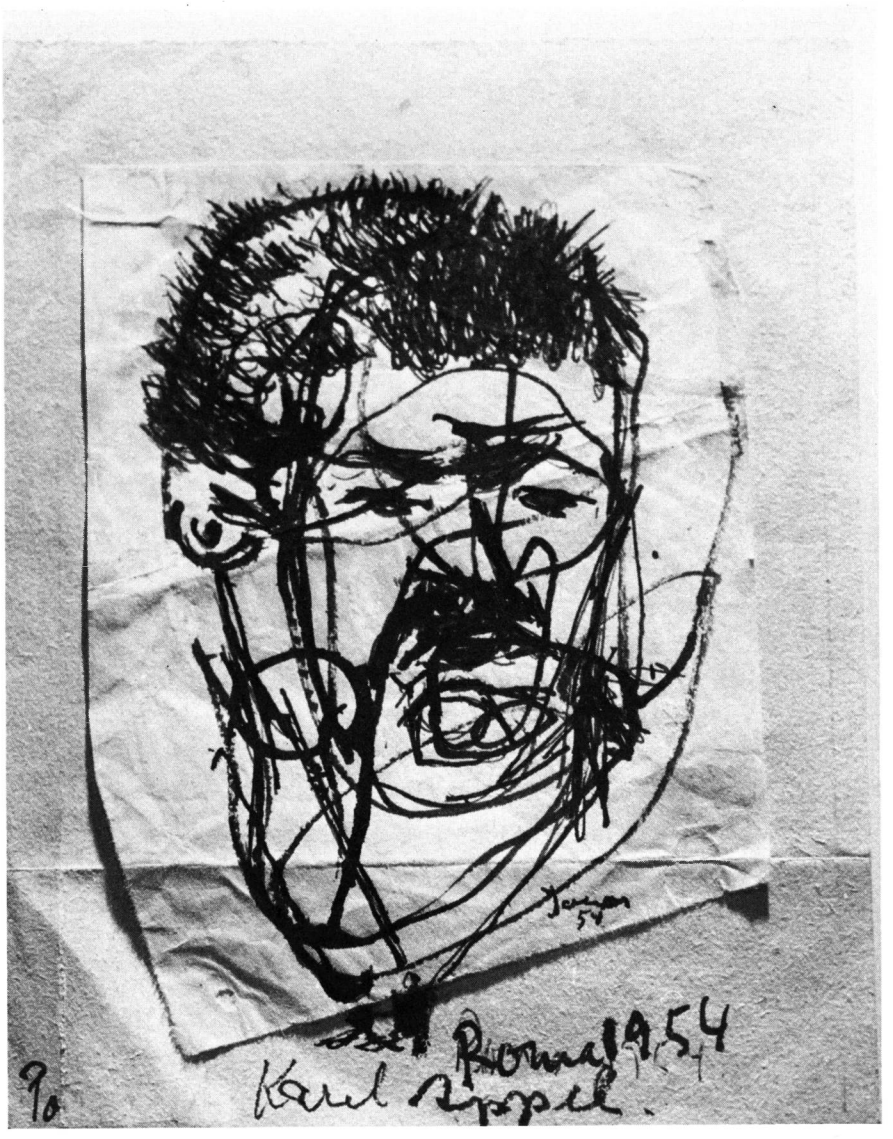
firmly apart, against a background of the most luxurious quality of furnishing fabrics and mattress ticking.[1]

The correspondence between Jorn and Baj began almost as soon as Jorn reached Switzerland in November 1953. It was clear from the start that the two men had several interests in common. Both were internationalists who wanted to gain support for their ideas in as many countries as possible. Both enjoyed art polemics and the drafting of manifestoes. Their styles of painting, though very different, were basically figurative, compared with the 'purism' and 'sterilism' of the current types of abstract art.[2] Both men also shared a taste for artistic experiments and group activity. It was this that led them to organize the ceramic experiments in Albisola during the summer of 1954. Some of the artists who foregathered there, such as Appel and Corneille, were former COBRA associates of Jorn's. Others, mainly Italian, were friends of Baj

[1] When Baj had a one-man exhibition in London in 1957, an astronomer from the London Planetarium asked him why he used such materials to represent outer space. Baj's reply showed plenty of aplomb. 'The tapestry element', he explained, 'with its continuous design repetition . . . serves better than anything else for the representation of the infinite extensions of interplanetary space.' Bibl.361, p.88. Sauvage elsewhere speaks of Baj's 'insoluble mixture of buffoonery and drama'.

[2] Opposition to abstraction 'whether hot or cold' had also been one of the most strongly held tenets of the COBRA group.

Fig.21 Ink portrait of Karel Appel, dated 1954.



and Dangelo. One of the most talented members of the circle was Matta, whom Jorn had known since 1937.

After an intensive summer's work in the ceramic workshop of Tullio Mazzotti, the artists held a joint exhibition in August 1954, for which the French critic Edouard Jaguer came down to Albisola from Paris. The season ended with a farewell in Milan, where the ceramics were later to be shown at the Triennale.

Jorn did not join the *Movimento Nucleare*, nor did he sign any of the nuclearist statements or manifestoes, but he did participate in mixed exhibitions with Baj and others, as well as contributing an occasional preface to an exhibition catalogue or an article or illustration to a nuclearist periodical. Some of the nuclearist ideology rubbed off on Jorn, as can be seen in the 'interplanetary' themes and titles of the *Dream pictures*, among others, and in the haunting *Death's dog* ceramic of *c.*1954 (Fig.22). Baj's personal influence comes through once or twice in pictures from the middle 'fifties, as in the hourglass contour and elegant duotone colouring of *Biabadu* (Fig.1). Also in *I adore grand gestures*, 1954 (Cat.865), where the outspread arms can be recognized as the stock gesture of certain Baj figures from that period. Influences like

Fig.22 *Death's dog*, 1954, ceramic, h. 46cm.

these were superficial and shortlived. As for the *Modifications* which both artists made during the late 'fifties, these were much more important for Jorn than for Baj. Jorn explored every aspect of the genre in his series of *Modifications* and *Disfigurations*, whereas the overpainting of old canvases held only a passing interest for Baj.

Fig.23 The outdoor studio-laboratory at Alba in 1956. Jorn is at work on the dark picture (left). Pinot Gallizio is pouring paint in the background.

If the relationship between Jorn and Baj was always cordial, this cannot be said of Jorn and Appel. There was an element of antipathy and open rivalry between them. These two ex-heavyweights of the COBRA movement were temperamentally incompatible and they therefore avoided each other's company as much as possible. Appel was just as professional and dedicated as Jorn, but his art is much more physical. The average format of his best paintings, especially from later years, is considerably larger than the 81×100 cm canvases favoured by Jorn. This bigger format enables Appel to give free reign to the sweeping strokes of the knife by which he builds up his solid, tangible figures in juxtapositions of mainly single colours. Speaking about his own paintings from the later 'fifties Appel says, '. . . my painting was a fight. I did not paint – I hit! With big knives – I hit! My red, for instance, was blood. Now my red is space.'[1] Jorn's progress during the 'fifties was towards a more and more subtle and complete integration of colour and configuration, as seen at its best in *Letter to my son.*

From 1954 to 1955 the two movements (*MIBI* and the *Movimento Nucleare*) were personified by Jorn and Baj, who collaborated in every possible way. The chief nuclearist review was IL GESTO, but there were also other ephemera, while Jorn published ERISTICA. The split between the two movements officially came in September 1956 when Baj resigned from *MIBI.* But already in December 1955 Baj wrote a six-page letter (in the archives of the Silkeborg Museum)[2] in which he complained to Jorn that the names *Mouvement International pour un Bauhaus Imaginiste* and ERISTICA simply don't catch on! That journalists just don't want to know – whereas nuclearist manifestoes are snapped up! And that the title ERISTICA is 'mysteriosophic'.

[1] *Appel's Appels.* Exhibition catalogue. Presented by Rothmans of Pall Mall Canada Ltd, Toronto, 1972, p.17.

[2] The building where the modern art collection in Silkeborg is housed has been known as 'Silkeborg Kunstmuseum' since 1966. During that year the modern works were transferred from the old museum to a separate building in the Hostrupsgade, under a new administration. To avoid the complication of referring to the same collection under two different names, the museum which owns the Jorn collection and archives is called 'Silkeborg Museum' throughout the text of this book, though the name 'Kunstmuseum' crops up once or twice in the bibliography.

It must be remembered that the Milanese artists had a down-to-earth businesslike attitude to their *Movimento Nucleare*, which they regarded at least partly as a public relations exercise to promote the sale of pictures. The Italian artists met almost daily at their rendezvous in the Giamaica Bar, whose walls carried their slogans and exhibition notices. It was here that new tactical moves were worked out and news exchanged on matters of mutual interest, such as the arrival of an important collector or dealer in Milan. Such a visitor was first invited to the Giamaica and then given a splendid meal in one of the restaurants that accepted pictures in lieu of payment. During the second half of the 1950s Milan was one of the most stimulating and well organized centres of modern art in Europe. The brothers Gio and Arnaldo Pomodoro were beginning to produce their sculpture and jewellery. The most senior artist at the Giamaica Bar was Lucio Fontana, who led the *Movimento Spaziale*, but was nevertheless on friendly terms with the nuclearist group.

Baj left *MIBI* just as it was entering its second productive phase. The centre of activity had shifted from Albisola to the town of Alba, which lies about 100 km inland from Savona. Here an experimental laboratory was set up in 1955 under the direction of Giuseppe Pinot Gallizio and his assistant Giorgio Melanotte. Pinot Gallizio was a scientist trained as an organic chemist. His other interests included archaeology and botany. It was his scientific knowledge that proved most valuable when it came to inventing new techniques for mixing and applying colour. His personal contribution lay in the invention of 'industrial painting', a style associated with his name from 1958 onwards. Pinot Gallizio's long strips of mechanically produced pictorial surfaces were first exhibited in Turin at 'Notizie' in March 1958. Michèle Bernstein, in her catalogue preface, points out some of the advantages of the new method. 'All of a sudden', she writes, 'no more problems of size; the canvas is cut before the eyes of the satisfied buyer; no more bad periods; mechanical painting never loses inspiration, thanks to a wise combination of chance and mechanics; no more metaphysical themes, these being alien to mechanical painting; no more dubious reproductions of immortal masterpieces; no more private views.'

The climax of Pinot Gallizio's career was his inclusion in the international exhibition *Dalla natura all'arte* at the Palazzo Grassi in Venice in 1960. He was represented there by a *Cavern of anti-matter*, measuring $2{\cdot}05 \times 30{\cdot}4$ m, and a smaller stretch of canvas measuring $2{\cdot}05 \times 10$ m. Pinot Gallizio was a founder member of the Situationist International movement. This explains why the Alba laboratory was renamed *The Experimental Laboratory of the Situationist International* in 1957. Pinot Gallizio was an ebullient character whose impromptu speeches added sparkle to the early Situationist meetings (Fig.35).

Fig.24 *Untitled*, 1955, collage on hardboard, 81 × 100cm (Cat.929).

Fig.25 *Doggie to Missie*, 1955, 50 × 50cm (Cat.928).

Chapter 2: Breakthrough (1956–8)

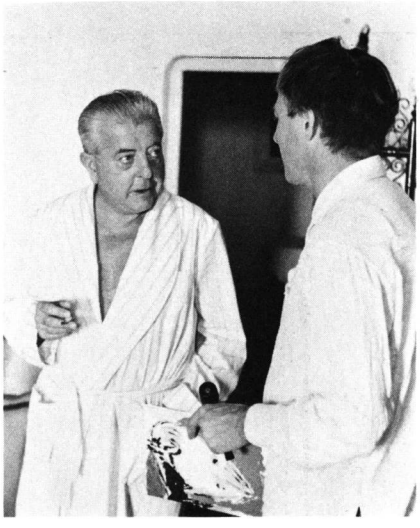


Fig.26 Jorn (right) during a visit to Jacques Prévert in Paris, 1957.

The years 1954–5 were given over mainly to ceramics made in Albisola, but now Jorn decided that he would have to move to Paris. Only in Paris could he hope to establish himself as an artist. Alechinsky found a vacant flat for him at 28 rue du Tage, 13e. Jorn raised the money to buy this flat by painting twenty-three *dream pictures*, which Børge Birch exhibited in his gallery in Copenhagen. These were followed at the end of 1955 by a small group of *frivolous pictures*, shown by Birch in a mixed exhibition at Charlottenborg, Copenhagen.

Among the *frivolous pictures* (which had greater freshness and individuality than the 'dream' series) *Burning bird* (Cat.947), with its tinsel and sand, shows an obvious influence from Albisola. The same is true of several other paintings from the mid-'fifties, including the humorous *Portrait of Einer Madsen*[1] (Fig.19); *The coquette* (Fig.140); and the splendid *Dante Alighieri* (Fig.42). In these pictures a clarity of contour and a dappled 'glaze' surface are reminders of the ceramic experience.

In Paris Jorn had his first important one-man show at Galerie Rive Gauche. The exhibition (*Arnal et Jorn*) took place in June 1957, with a catalogue preface by Jacques Prévert. This preface in itself gave a certain standing to Jorn's work, which was otherwise almost unknown. His only previous patron in Paris had been an eccentric millionaire, Henri Lazard, who made a brief and highly personal incursion into modern art buying in 1955. He later left Paris for a hotel suite in Lausanne – his collection went into a bank vault. An important side effect of Jorn's exhibition at Rive Gauche was that it opened his way to England. Several of the best pictures were sold to British collectors.

I first met Jorn when he came to London for a few days in 1956. It was not until some years later, however, that we knew each other well enough for him to talk to me about his life in Italy and France, and the influence that these countries might have had on his paintings. Jorn always regarded himself as a northern or 'nordic' painter, but – as I said in an earlier book – 'it was in Italy and soon afterwards in France that he absorbed from his environment some of the essentially Latin qualities that gave to his painting a new persuasiveness and brilliance'.[2] To these two qualities one should add 'lucidity', particularly when referring to those compositions from 1956 to 1958 which Lawrence Alloway once described to me as 'resolved'.

[1] The name 'Ejner' is spelt 'Einer' by Jorn.

[2] *Jorn in Scandinavia*, Bibl.426, p.23.

Fig.27 *Unwelcome visit*, 1956, 80 × 64cm (Cat.996).

When Jorn had been living among Italians and Frenchmen for some time, and had observed their habits, he couldn't help admiring the way in which artists and intellectuals in those countries seemed to be able to regulate their social life by the clock. For them the hour of the apéritif is set aside for meeting friends and acquaintances at the café. As soon as this daily ritual is over, they manage calmly to go back to their private affairs. Not so Jorn. Once Jorn got among people he found it impossible to extricate himself. This was because his life was normally so secluded that a sudden influx of people would stimulate him far beyond any reasonable time limit. His involvement with friends on such occasions tended to be total. In later years, when he lived in Colombes, he would sometimes have an evening meal with friends in his favourite restaurant and then invite the orchestra home with him – to go on drinking and playing music far into the night. Jorn's gregariousness was that of a basically lonely man.

Jorn claimed that the time-consciousness and self-discipline of French social life were reflected in French art. As an example he cited Georges Mathieu. He contrasted Mathieu as an actor-painter, painting in front of an audience,[1] with the essentially solitary action painting of Jackson Pollock. In Jorn's opinion Pollock was a typically northern (albeit North American) artist, 'living out his personal myth' in front of 'an audience of nobody'.[2]

Jorn had read Benedetto Croce and he knew that the idea of personal grief expressed subjectively in art is abhorrent to Latin taste. According to the Latin or classical canon all personal marks have to be obliterated to achieve formal objectivity. 'Form for form's sake' Jorn called it. If this is in fact an important principle of classical art, it is relevant to ask how far Jorn was influenced in that direction by his new environment in Italy and France. Perhaps the best answer is to look at one of his completely lucid or 'resolved' pictures from the middle 'fifties. *Unwelcome visit* (Fig.27) is a good example. The composition is neatly divided into an upper and a lower half. The top right section provides the main interest; a woman facing a rebellious child.[3] In saying 'woman' and 'child' one is of course translating these zoomorphs into purely human terms. The interpretation of a picture like this is always personal and arbitrary. Jorn's best paintings are hermetic: they guard their secret even after one has been familiar with them for years. The overall style of *Unwelcome visit* – with its dominant sandy brown – is quiet, unified and controlled. Such a picture would have been unthinkable even three years earlier, while Jorn was still in Denmark. His newly won clarity and poise must be attributed at least partly to the classical Mediterranean influences.

[1] At the Sarah Bernhardt Theatre in Paris Mathieu executed a painting 12 × 36 ft in twenty minutes on the stage before an audience. Cf. Georges Mathieu, *From the abstract to the possible*, Editions du Cercle d'Art Contemporain (Paris 1960), p.20.

[2] The two phrases in inverted commas are taken from Harold Rosenberg, *The tradition of the new*, Horizon Press (New York 1959), pp.31 and 38. Jorn read this book with deep interest. His verdict was that the author 'got some things completely wrong', but that this was part of the book's merit: it challenged the imagination like few other critical works.

[3] John Berger makes the interesting assertion that 'when one studies an artist's life work as a whole, one usually finds that he has an underlying constant theme, a kind of hidden but *continuous* subject'. (John Berger, *Selected essays and articles*, Penguin Books (London 1972), p.108.) Although Jorn cannot be pinned down to a single theme, an element of *conflict* is implicit in many of his paintings.

In using the term 'classical' it should be mentioned that Jorn himself avoided the classical-romantic distinction as far as possible, knowing that in such a two-term system he would have to be classed as a 'romantic'. He preferred the term 'Gothic': a Gothicism born out of chaos and striving towards a new and original form.[1]

An event of lasting personal importance at this period was Jorn's meeting with Otto van de Loo in Paris. Van de Loo was opening a gallery in Munich and came to Paris in the spring of 1957 in search of talent. He met Jorn by chance in Arnal's studio and later visited him in the Rue du Tage. Jorn was shortly leaving for Italy and agreed to send some work from there. In due course a group of collages arrived in Munich from Albisola, and towards the end of the year, when he was back in Paris, Jorn wrote that he wanted to spend the Christmas period in Munich. Van de Loo and his wife were naturally rather dismayed at the prospect of a strange artist in the house at such a time. They tried to postpone the visit, but Jorn promised to be no trouble – he merely wanted to paint.[2] The visit turned out to be a great success and became the first of Jorn's many long and productive stays in Munich. He felt happy there, firstly because of the warmth and friendliness of the Van de Loo household. And then he found a never-ending source of amusement in the Bavarian quirkiness, with its largely bogus folk culture, which provided him with a treasure trove of humorous German picture titles.

1958 was an *annus mirabilis* in the matter of painting. Jorn was now at the height of his powers, and it is symptomatic that some of the finest canvases from that year are in a bigger than usual format: 60–100 points. The first of these was *A toast to the New Year* (Fig.149), which was painted at Otto van de Loo's house and reflects the tumultuous New Year festivities there.

The holiday in Munich was a bright interlude that contrasted with the anguish and depression that spanned the years 1957–8, when Jorn realized that his marriage to Matie was inevitably doomed to break up. It was Jorn's second marriage failure and he was deeply hurt by it. Now that his home was barred to him he had nowhere to go after his journeys. The hotel he picked (because it was near his studio) was as bleak and drab as one would expect from that end of the Boulevard de la Gare, notorious as a trouble spot during the Algerian riots.

Jorn's temperament was geared to what he himself recognized as a sequence of manic-depressive cycles. During the low periods he had early taught himself not to struggle uselessly against depression but to hug the invisible enemy to him, and to fall to the ground after the manner of the winning judo practitioner. Now he was able to salvage something from the wreckage of his marriage by creating paintings of tragic splendour.

[1] Cf. the chapter 'Klassizismus, Romantizismus und Gothizismus' in *Gedanken eines Künstlers*, Bibl.410, pp.292–3.

[2] In a letter to Otto van de Loo dated 12 December 1957 Jorn explains that he will be arriving in Munich on 27 December, since he cannot leave Matie and the four children alone in Paris at Christmas. He says that he looks forward to 'an orgy of painting' since he had not painted much in Italy. He asks Van de Loo to procure the following formidable list of materials: 24 canvases on stretchers, consisting of 12 at 100 × 80 cm, 6 at 120 × 150 cm, 6 at 45 × 60 cm. He also asks for 'plenty of colours', in particular 5 kg of good zinc white and some very big tubes of black.

Fig.28 *Letter to my son*, 1956/7, 130 × 195cm (Cat.1012).

Fig.29 *The timid proud one*, 1957, 100×81cm (Cat.1023).

They never come back (Fig.127) expresses some of the bitterness of this period. The chaos and turbulence of the surface texture is all the more expressive for being kept below the threshold of tangible figuration. Technically and emotionally it stands at the opposite extreme from *Unwelcome visit* and the other anecdotal pictures. It has affinities with *Stalingrad*, though there the violence has been silenced under a shroud of death. *Stalingrad* is a remote historical battlefield, but it is also a crisis-by-crisis record of Jorn's inner life.

Letter to my son (Fig.28) is widely considered to be Jorn's masterpiece from this period. It was included in both of the major retrospective exhibitions (1964–5 and 1973) and has been reproduced in numerous books and articles. The format is about three times larger than usual, but – unlike several of Jorn's bigger canvases, such as *Dead drunk Danes* – there is no evidence of extra effort. The picture is singularly harmonious, serene and resolved. Although it has no central focal point, a diagonal axis runs through the images from top left to bottom right. The individual figures stand out as separate entities, yet at the same time they are linked to each other through subtle transitional nuances of colour and a fine balance of stresses. Adjoining heads, in this 'ballet of heads' (the title of a painting from 1960), act in mutual support in spite of the fact that these heads (or heads and bodies) are poised in different directions and at different angles: some are seen frontally, others in profile, others are tilted or floating in various ways. The eyes of these persons are either averted from the spectator or directed slightly above his head. This adds to the air of detachment and other-worldliness of this remarkable work.

The main achievement of *Letter to my son* is the virtuosity with which the whole *corps de ballet* of floating, zooming, slanting, or pirouetting figures is held under control. In this respect an interesting comparison can be made with an earlier composition, *The fallen idols* of 1950 (*Jorn in Scandinavia*, Bibl.426, Fig.160). Here the individual figures are deployed in a rigid fan formation, splayed out like a hand of cards. From this comparison it is clear that the art of creating variations of space and perspective for figures in a multiple composition was mastered by Jorn only during the middle 'fifties.

Beyond any mere technical accomplishment, an extraordinary magic, which is Jorn's greatest personal hallmark, pervades the best canvases from this time. This quality is uppermost in pictures such as *Half-moon* (Fig.108) and *Loss of centre* (Fig.128), which are peopled by pensive, sentient monsters and superhumans from an untarnished pre-urban world: composed of myth and dream. The colours in these pantheistic visions have the natural glowing sheen of bird plumage or butterfly wings. In such pictures there is a sense of remoteness and melancholy. The spectator is looking in on scenes from a primal, monistic world that lies beyond any time scale of past-present-future. The solemnity is of a kind that neither invites nor rejects the onlooker's participation.

An important category of paintings from 1955 onwards is the long sequence of portraits. Some of these are specific and named, others are human studies which are not titled as portraits, but are nevertheless reminiscent of portraiture. The characterization of the people who figure in the portrait studies is often strikingly apt, e.g. *Einer Madsen* (Fig.19), *Genia* (Fig.123), *Gaston Bachelard* (Fig.222). Jorn also por-

Fig.30 *Woman of October 5th*, 1958, 63·5 × 76·3cm (Cat.1148).

trayed some of his dealers and some members of his family.

It seems reasonable to assume that a number of these portraits were deliberately planned, while others were titled as portraits only after the event, owing to a chance resemblance that may have struck the artist during the act of painting or even after the picture had been completed. This would fit in with his general approach to the problem of finding titles (Chapter 12).

Occasionally the portraits are named after poets or painters from the past: Apollinaire, Dante, Goya, Redon. Only the first of these (Fig.45) looks as if it might have been planned as a portrait from the beginning.

Apart from the named portraits and one or two anomalies, like the Soutinesque *Portrait of a waterfall* (Cat.962), there is a group of about a dozen very vivid and explicit human studies, some of which are portraits in all but name, e.g. *The timid proud one* (Fig.29), *True clown* (Fig.129), *Woman of October 5th* (Fig.30). What strikes one here is Jorn's extraordinary versatility of technique and invention, the total absence of routine or self-repetition. Nothing could be technically further apart than *The timid proud one* and *Woman of October 5th*. In the one case the monolithic, arrogant, Mussolini-like face has a startling simplicity and monumentality: it is carried out in two colours against a plain background. In the other case a nervous tangle of jabbed brush strokes over the whole area of the face and neck is completed by some bold lines of yellow squeezed straight from the tube.

A curious feature in some of these studies is the small companion figure in a corner of the canvas, as in *The timid proud one*. Naturally the most close-knit of these relationships between big and small occurs in *Doggie to Missie* (Fig.25), where the psychological entanglement of mistress and pet is symbolized by the colour they share and by the physical link of some strands of paint.

As a sideline to the portraits in oil Jorn made an impressive series of paper collages dated 1956. Two typical examples are *Violet and orange bird* (Fig.234) and *Portrait of Baj* (Fig.20). The contours are bold and clear and the coloured patches are reinforced here and there by dabs or strokes of the brush. Collages from now on are an important part of Jorn's production, along with ceramics and tapestries. Their style keeps pace with the development of his paintings, right up to the big collage exhibition of 1969 (*Au pied du mur*), where the dramatic audacity of some of the big paintings from the late 'sixties is reflected in the dazzling colours of the collages.

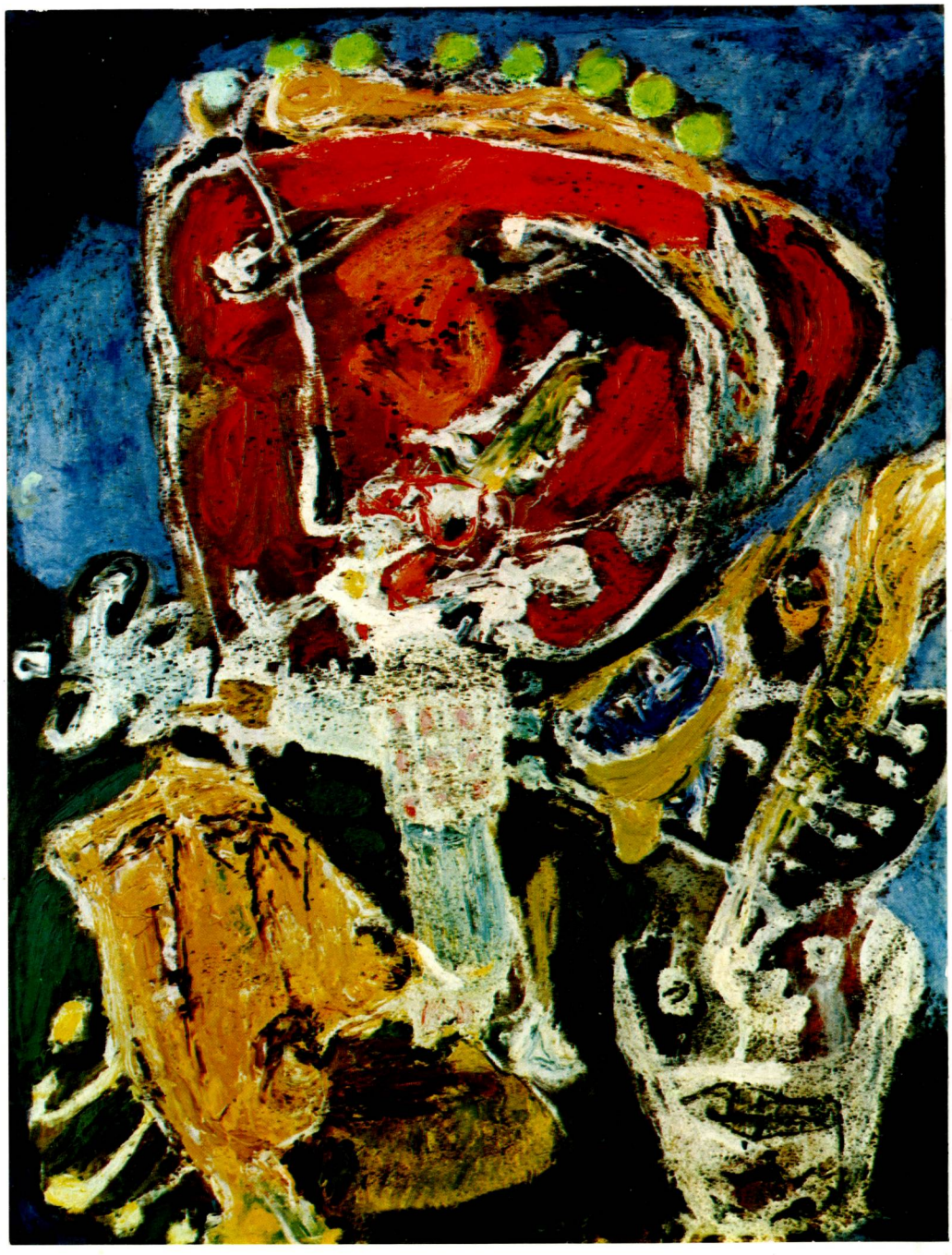


Fig.31 *Fine phrases*, 1955, 100 × 81cm (Cat.938).

Chapter 3: Stalingrad: No Man's Land (1956–72)

Jorn's largest and most problematical painting, 350 × 540 cm (*c.*11 ft 6 in × 17 ft 9 in), occupied him intermittently for sixteen years. *Stalingrad* is dated on the canvas 1957–60–67–72. But the first date should read 1956, since the earliest version was exhibited in Turin that year under the title *La ritirata di Russia*. Jorn probably chose the date 1957 because he completely overpainted the picture after it had been shown in Turin and he continued to paint upon it until 1960. The year 1967 on the canvas relates to the Salon de Mai of that year, when *Stalingrad* was shown at the Musée d'Art Moderne in Paris. Jorn spent several hours, while the museum was closed to visitors, repainting parts of the picture. Finally in December 1972, only a few months before his death, he added the dense clusters of dots placed intermittently over the whole surface, giving an impression of gutted buildings. This single element of realism jars with the otherwise total bleakness of the landscape.

The title of *Stalingrad* also underwent several changes, from *La ritirata di Russia* (1956) to *Stalingrad the non-existent or The crazy laugh of courage* (Seattle, 1962) to *Stalingrad, utopie inachevée d'une ville qui n'existe plus ou Le fou rire de courage* to the definitive French and English titles *Stalingrad, le non-lieu ou Le fou rire de courage* translated as *Stalingrad, no man's land or The mad laughter of courage*. This English version of the title was approved by Jorn (he particularly liked the 'no man's land') when I suggested it to him in 1963. This was during a long conversation about the picture at the time when I was preparing the small monograph for Methuen's 'Art in Progress' series, where this title is given in the biographical notes (Bibl.373, p. (4)).

On two occasions (in 1963 and again on 20 Sept 1970) Jorn talked to me at length about the origin and motivation of *Stalingrad*. I made fairly full notes during and after both conversations. To avoid overlap and repetition I will summarize Jorn's remarks in the form of a single résumé.

Stalingrad, Jorn said, has its origins in the Spanish Civil War of 1937. I detested the gang of intellectuals who associated themselves with the war: Hemingway, Dos Passos, Malraux, Ilya Ehrenburg. Picasso's *Guernica* presented a challenge to me, because Picasso's manner of portraying this event is completely alien to me. *Guernica* is painted from the standpoint of the involved and indignant spectator. It is the

Fig.32 *Stalingrad, no man's land or The mad laughter of courage*, 1956, 1957–60, 1967, 1972, 150 × 540cm (Cat.1294).

civilian casualties.

The events surrounding this raid are still the subject of considerable controversy. Two recent monographs, published between 1974–5, were devoted to the subject. Cf. Herbert R. Southworth, *La destruction de Guernica*, Ruedo Ibérico (Paris), and Max Morgan-Witts and Gordon Thomas, *The day Guernica died*, Hodder and Stoughton (London).

[2] For an account of this battle, cf. William Craig, *Enemy at the gates: the battle for Stalingrad*, Hodder and Stoughton (London 1973). This book is a model of accurate research and vivid narration.

direct symbolical portrayal of an incident.[1] I, on the other hand, wanted to depict not the outer but the inner reality of an act of war. In the mid-'fifties I was haunted by the stories told to me about the Battle of Stalingrad.[2] Umberto Gambetta, my Italian friend who later became my housekeeper in Albisola, had fought at Stalingrad. He gave me first-hand accounts of the catastrophic debacle in which hundreds upon hundreds of men died of cold alone. In such a battle the human tragedy outweighs every other consideration. It is impossible to be partisan, even though the battle decided the future of the Western world. It was a turning point in our destiny. Why and how does such a turning point come about? I always wanted to make a painting that would *be* an action rather than portraying an action. Here again the contrast with *Guernica*. The difference between the destruction at Guernica and Stalingrad is one of dimension. Guernica still exists whereas Stalingrad was completely wiped off the map. It became a 'non-lieu', a 'non-place'. The magnitude of such an act of destruction transcends the human scale. Until 1950 I believed in the reality of the Cold War confrontation. I painted *The pact of the predators* in 1950 to symbolize the pact of the NATO powers. After 1950 the consequences of nuclear war surpassed the human imagination and could no longer be expressed in pictorial terms. The same is true of the Battle of Stalingrad. The name 'Stalingrad' is, in a way, immaterial. It stands for an anonymous battlefield with snow. Yet the idea of painting a picture like this can also be seen within the nineteenth-century tradition of painting historical scenes: Napoleon's retreat before Moscow. But my picture is an *inner* record of a historical event.

The above passage is not only a résumé but a paraphrasing of Jorn's statement. He spoke English very fluently but very unevenly, with idiosyncrasies of pronunciation that were sometimes quite dramatic. No attempt has been made to reproduce his speech style.

Stalingrad is psychologically, as a personal document, Jorn's most significant work. It is loaded with tragic images, which were deleted again in later stages, only to re-emerge of their own accord. The layers of paint contain a record of his self-examination. The subtitle *The mad laughter of courage* stands both for the insane heroism of battle and for the irony of keeping up one's own courage during bad times. In this respect the layers of paint, with their buried or half-buried images, constitute a private diary – a palette which he abandoned as often as the self-questioning threatened to lead to self-destruction.

Stalingrad was bought by Albert Niels in 1958. It was in his house at Rhode-Saint-Genèse near Brussels for some years, but in the early 'sixties it seems to have been on offer to various buyers: Galerie

[1] On 26 April 1937 the 'sacred city of the Basques', with a population of about 6,000, was bombed by German planes engaged on the side of the Spanish 'nationalists'. The raid resulted in heavy civilian casualties.

The events surrounding this raid are still the subject of considerable controversy. Two recent monographs, published between 1974–5, were devoted to the subject. Cf. Herbert R. Southworth, *La destruction de Guernica*, Ruedo Ibérico (Paris), and Max Morgan-Witts and Gordon Thomas, *The day Guernica died*, Hodder and Stoughton (London).

[2] For an account of this battle, cf. William Craig, *Enemy at the gates: the battle for Stalingrad*, Hodder and Stoughton (London 1973). This book is a model of accurate research and vivid narration.

Krugier in Geneva, the Gemeentemuseum in The Hague, and Mr J. N. Streep in New York. It now hangs on a spacious wall in good natural light in the Silkeborg Museum, where the visitor is confronted, in an upper room, by this vast deserted landscape – deserted, that is, until the teeming grimaces of the dead begin to stare up through the surface. *Stalingrad* is comparable to Goya's 'black' paintings, which go to the last frontier of pain and horror.

Fig.33 *Stupid pig – a self-portrait*, 1955, 55 × 46cm (Cat.946).

Chapter 4: Situationists (1957–61)

'What was basically wrong with the S.I. was that it focused exclusively on an intellectual critique of society.'
CHRISTOPHER GRAY

The *MIBI* congress which took place from 2–8 September 1956 in Alba, laid some of the foundations for the Situationist International movement. The chief participants in Alba were Jorn, Pinot Gallizio, Constant, and Gil Wolman. The latter was a delegate from the International Lettrist movement. His main contribution to the conference was a statement on 'unitary urbanism', the total play-town theory which later figured large in the Situationist literature.

Baj came to the congress but left almost immediately. His departure marked a final split between *MIBI* and the *Movimento Nucleare*. Two visitors from Czechoslovakia, Pravoslav Rada and Jan Kotik, arrived at the end of the congress, just in time to add their signatures to the six-point programme drawn up by the others.[1]

This congress was followed by the 'unification conference' which took place in the little Italian town of Cosio d'Arroscia in July 1957 (Fig.37). It was attended among others by Guy Debord and Michèle Bernstein. Like Wolman they were members of the dissident International Lettrist group which had split off from orthodox Lettrism.

The Lettrist movement, amongst its other extravagant claims, described itself as 'le seul mouvement d'avant-garde artistique contemporain'. It dated from 1950, though its leaders, Isidore Isou and Maurice Lemaître, were preparing the ground for Lettrism during the second half of the 1940s. Lettrist aspirations were literary and philosophical, but branching out into educational theory, art, sociology, Marxist economics and politics.[2] The group also claims to have been the first to recognize the importance of the strip cartoon as a serious medium of communication. 'We lettrists were the first, from 1947 onwards, to love the strip cartoon *as presaging a means of communication that is greater than ordinary writing*. We defended it against the retrograde art critics and literary critics of the period, who regarded it as a medium fit only for children and infantile adults.'[3] Strip cartoons

[1] A summary of the proceedings is contained in a one-page cyclostyled report *La plate-forme de Alba*.

[2] Its publications included a host of reviews: LA DICTATURE LETTRISTE, FRONT DE LA JEUNESSE, NOUVELLE GÉNÉRATION, LETTRISME, SLOVO, LA REVUE LETTRISTE, UR, POÉSIE NOUVELLE, LA LETTRE, ARGUMENTS LETTRISTES. The sheet called POTLACH was started by the 'international' dissidents.
Some of the early exploits of the Lettrists, as well as their techniques of 'drifting' and 'psychogeography', are described by Christopher Gray in his recent study of Situationist origins, ideas and influences (Bibl.491, pp.3–5).

[3] M. Lemaître, *Le lettrisme dans le roman et les arts plastiques* . . . , Centre de Créativité ([Paris] 1967), cyclostyled.

Fig.34 Guy Debord (left), Michèle Bernstein, Asger Jorn.

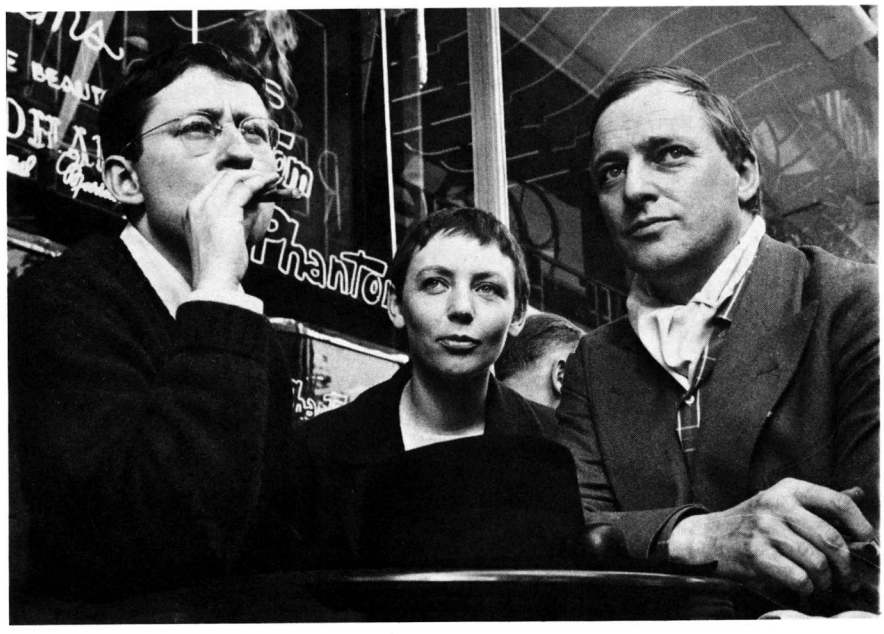


Fig.35 Pinot Gallizio makes a point, flanked by Constant (left) and Jorn.

Fig.36 Jacqueline de Jong and Jorn at an exhibition of work by Jacques Prévert, whose portrait is in the background (right).

Fig.37 Cosio d'Arroscia, where the 'unification' conference of the Situationists took place.

held an important place in Situationist literature and polemics, as well as in most of the other protest literature of the 'fifties and 'sixties.

The 'unification' which took place at Cosio d'Arroscia was a merger of *MIBI* with the International Lettrists under the title 'Internationale Situationniste' (Situationist International). Guy Debord soon afterwards took charge of the secretariat and central apparatus of *S.I.* in Paris, as well as becoming editor-in-chief of the periodical INTERNATIONALE SITUATIONNISTE (IS).[1] He was and remained the dominant personality of the movement.

Six months after the meeting at Cosio d'Arroscia a two-day conference was convened in Paris. It set the pattern for the hard line adopted by Guy Debord and Michèle Bernstein in the matter of discipline. Michèle Bernstein, in an article entitled 'No useless leniency', explained the necessity for a disciplined organization (IS, I, pp.25–6). The first victims of this closing of the ranks were three members of the Italian section: Walter Olmo, Piero Simondo, and Elena Verrone. They were expelled for persistently voicing reactionary views. Next in line for expulsion, two months later, was the young English painter Ralph Rumney, who had done some notable 'psychogeographical' research in

[1] Throughout this book the 'Situationist International' movement is abbreviated as *S.I.*, whereas the magazine INTERNATIONALE SITUATIONNISTE is in roman capitals: IS. Quotations are from the Van Gennep reprint of the magazine (Bibl.444).

Fig.38 *The little fool*, 1956, 81 × 65cm (Cat.957).

Venice but had then fallen by the wayside, and – 'the Venetian jungle . . . closed in on the young man' (IS, I, p.28).

The Situationist movement, during the decade of its main influence, went through three phases. The first, formative, tentative, and relatively tolerant phase, lasted from 1957 to 1961. This coincided with Jorn's membership. He resigned in April 1961 owing to 'various personal circumstances', but probably in part because he felt that the formative period, during which he could exert some influence, was coming to an end.[1] His interest in the movement had been literary and intellectual rather than political, as can be seen from his contributions to IS magazine. It is also safe to assume that some aspects of *S.I.* will have appealed to his sense of humour. Like his friends Prévert, Arnaud, and Dubuffet, Jorn was a title holder in the Collège de Pataphysique.

From 1962 to 1965 *S.I.* broke up into four main factions. A small nucleus remained grouped round Guy Debord and the magazine IS. The German 'Gruppe Spur' members were expelled in February 1962, but continued for a short time to publish SPUR and other ephemera on their own. In March Jørgen Nash and fellow-'Nashists' from the Scandinavian section seceded and were consequently expelled. They set up their headquarters on Nash's farm in southern Sweden. The fourth element, expelled the same month, consisted simply of Jacqueline de Jong, who edited THE SITUATIONIST TIMES from Hengelo in Holland. These three years had been a period of mounting dissension and acrimony.

Finally, 1966–8 saw the vindication of Debord's policy, sustained against every kind of opposition, of adhering rigidly to the uncompromising pursuit of a singleminded plan. When the time came – in Strasbourg in November 1966 and in Paris in May 1968 – Debord was ready, with his two or three remaining supporters, to take over the revolutionary role for which he had been preparing during the past ten years.[2]

Fig.39 'Gruppe Spur', from left to right: Sturm, Zimmer, Fischer, Prem.

Phase I (1957–61)

Jorn took an active part in the organization of *S.I.*, as well as helping to edit the magazine IS, to which he contributed five articles. His main effort, however, lay in the recruitment of new members. Through his brother Jørgen Nash a number of other Scandinavians came into the movement. Jorn himself brought in Constant, Pinot Gallizio, Jacqueline de Jong, and 'Gruppe Spur'.

In the autumn of 1958 Jorn had his first one-man exhibition in Munich. There he met the members of 'Gruppe Spur'. They were a small group of young and impressionable artists, who must have been surprised and flattered at being noticed by someone of Jorn's standing from abroad. They were amenable to Situationist ideas, though they never grasped the finer points. This was partly because of the language barrier. *S.I.* sessions were conducted in French and someone had to make two-way translations for the benefit of the Germans.

Jorn helped the young Munich artists to finance their magazine SPUR and he introduced them to various influential people, among

[1] After April 1961 Jorn's official status in the movement was that of a 'clandestine' member (Ralph Rumney: verbal communication).

[2] Incredible as it may seem, the active ideologists ('enragés' and Situationists) behind the revolutionary events in Strasbourg, Nanterre and Paris, numbered only about ten persons.

them Paolo Marinotti, who gave them an exhibition at the Palazzo Grassi in Venice. The artists were Lothar Fischer, Heimrad Prem, Helmut Sturm, Hans-Peter Zimmer. The German section of *S.I.* also included Uwe Lausen and Dieter Kunzelmann. Lausen served a short prison sentence as the result of an obscenity and blasphemy trial in Munich, for which 'Gruppe Spur' had provided most of the provocation. The 'Spur' artists went into exile.

'Gruppe Spur' created trouble not only *vis-à-vis* the Bavarian authorities but also for some of those who helped them in their careers as artists. It did not take them long to quarrel with Paolo Marinotti in Venice and Otto van de Loo in Munich. Even Jorn finally came to realize the truth of Matta's remark to him *à propos* of 'Gruppe Spur': 'If you pick up a strange baby, don't be surprised if it craps on you!'

One of the most successful conferences of *S.I.* was that held in London in the autumn of 1960. As the conference date drew near the participants arrived in ones and twos from their various countries. When they reached London they were set the 'psychogeographical' task of finding their way to 'The British Sailors Society' in the heart of the East End (Fig.40). A room had been booked there for the conference. The gist of the conference is reported in IS, V, pp.19–23, but one of the main events took place outside the conference room. This was the public meeting held at the Institute of Contemporary Arts, which was then in Dover Street. This meeting was a triumphant success for the Situationists, but the audience was merely bewildered.

Fig.40 Members of the Situationist conference in London leaving the British Sailors Society, where the meetings were held.

The following description is based on some notes I made at the time. The meeting had been advertised to start at 8.15 pm, but shortly before 9 o'clock the group of Situationists who occupied the anteroom and bar of the ICA were still wrangling over the English translation of their 'declaration'. At this point Mrs Dorothy Morland, the director of the ICA, asked me to tell Guy Debord (who doesn't speak English), that she would cancel the meeting if he was not ready to begin by 9 o'clock. I thought that such an ultimatum would be counterproductive, so I reversed the message. I told Guy Debord that the *directrice* was most anxious that the text of the statement should be as authentic as possible and that the audience was quite willing to wait as long as necessary. At this Debord immediately gathered up his papers and the group filed into the auditorium. Jacqueline de Jong went out to fetch Jorn who was having dinner with his American dealer, Jon Streep, in a restaurant across the road.

The meeting, from beginning to end, was a parody of a normal ICA evening. Toni del Renzio was the ICA's chairman that night. He opened the meeting by giving some of the historical background of the Situationist movement. When he mentioned the conference in Alba there was loud applause from the Situationists. At the mention of the 'unification conference' at Cosio d'Arroscia the clapping was terrific, accompanied by loud footstamping. The ICA audience was clearly baffled by this senseless display of euphoria. Del Renzio then introduced the *S.I.* spokesman Maurice Wyckaert.[1]

[1] With typical black humour the Situationists had picked Maurice Wyckaert as their *conférencier*. He is stone deaf when he dispenses with his hearing aid, as he did on this occasion.
In a similar spirit of fun Adelhafid Khatib, an Algerian, was sent to explore Les Halles at night during the Paris curfew caused by the Algerian bomb scare. After his second arrest Khatib decided that he had had enough (IS, I, p.18).

Instead of beginning with the usual compliments, Wyckaert scolded the ICA for using the word 'Situationism' in its Bulletin. 'Situationism', Wyckaert explained, 'doesn't exist. There is no doctrine of this name.' He went on to tell the audience 'If you've now understood that there is no such thing as "Situationism" you've not wasted your evening.'

After a tribute to Alexander Trocchi, who had recently been arrested for drug trafficking in the United States, Wyckaert launched into a criticism of UNESCO. We were told that UNESCO had failed in its cultural mission. Therefore the Situationist International would seize the UNESCO building by 'the hammer blow of a *putsch*'. This remark was greeted with a few polite murmurs of approval.

Wyckaert ended as he had begun, with a gibe at the ICA. 'The Situationists, whose judges you perhaps imagine yourselves to be, will one day judge you. We are waiting for you at the turning.' There was a moment's silence before people realized that the speaker had finished. The first and only question came from a man who asked 'Can you explain what exactly Situationism is all about?' Wyckaert gave the questioner a severe look. Guy Debord stood up and said in French 'We're not here to answer cuntish questions'. At this he and the other Situationists walked out.

One of the interesting features of the evening had been the remarkable consistency of the play-acting by the Situationist audience in an unrehearsed situation.

This meeting was the second time that the ICA had let itself in for a Situationist hoax. Some months earlier *Hurlements en faveur de Sade* had been shown there. This film is Debord's masterpiece, made in 1952 while he was a Lettrist. It was first screened at the Musée de l'Homme in Paris, where it caused an uproar. After the performance several people showed their disapproval by 'desolidarifying' themselves (i.e. resigning) from the Lettrist movement.

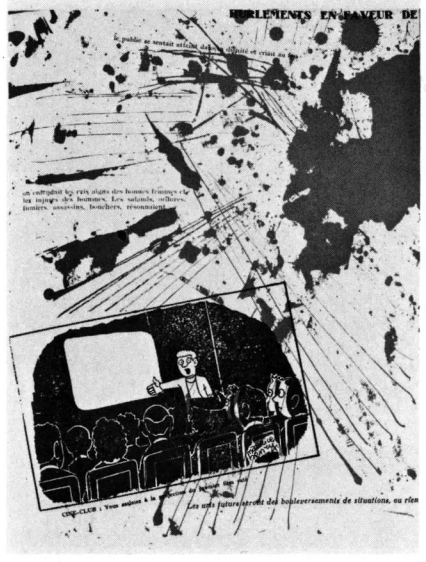


Fig.41 A cartoon of the blank film *Hurlements en faveur de Sade*.

Hurlements . . . is a completely blank film (cf. Fig.41) in which nothing at all is shown on the screen. The sound track comes on occasionally and consists of odds and ends of prose spoken in a dead-pan voice. The film is black-and-white in the sense that the screen is black during the silences, white for the sound track. Four of the spoken passages are random extracts from the Civil Code. Other utterances are bits of chit-chat such as 'Il est amusant, le téléphone'; 'Veux-tu une orange?'; 'Paris était très agréable à cause de la grève des transports'.

During a final silence of twenty-four minutes, when the only sound in the room was the turning of the reel, a member of the audience got up, thanked Mrs Morland for an interesting evening and apologized for having to leave early. Everyone else stayed to the end, hoping that a sensational titbit might still be coming. When the lights went up there was an immediate babble of protest. People stood around and some made angry speeches. One man threatened to resign from the ICA unless the money for his ticket was refunded. Another complained that he and his wife had come all the way from Wimbledon and had paid for a baby-sitter, because neither of them wanted to miss the film. These protests were so odd that it was as if Guy Debord himself were present, in his role of Mephistopheles, hypnotizing these ordinary English people into making fools of themselves in public.

The noise from the lecture room was so loud that it reached the

Fig.42 *Dante Alighieri*, 1956, 130 × 97cm (Cat.959).

next audience, queueing on the stairs for the second house. Those who had just seen the film came out of the auditorium and tried to persuade their friends on the stairs to go home, instead of wasting their time and money. But the atmosphere was so charged with excitement that this well-intentioned advice had the opposite effect. The newcomers became all the more anxious to see the film, since nobody imagined that the show would be a complete blank!

Afterwards one realized that Debord's use of emptiness and silence had played on the nerves of the spectators, finally causing them to let out 'howls in favour of de Sade'.

Phase II (1962–5)

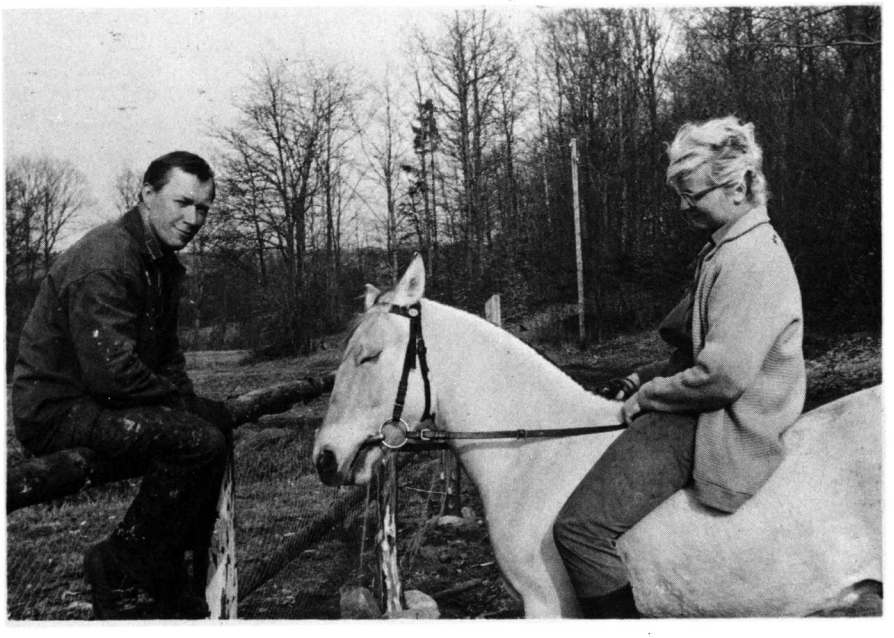
The discord that was building up inside the Situationist movement came fully into the open during the 5th Conference, held in Gothenburg in August 1961. It was the first conference at which Jorn was not present, as he had resigned in April. Without his calming influence the Germans and Scandinavians, most of whom he had personally brought into the movement, began to voice their dissent from the orthodox Paris line. Before long the mood of the conference became distinctly unpleasant, as one can see from reading the official report in IS. Yet by the time the conference ended, several of those who were shortly to be expelled had been voted into responsible posts on the central administration.

ig.43 Heimrad Prem, a dissident tuationist of the 'Spur' group.

A few months after the Gothenburg conference the mass expulsion of 'Gruppe Spur' and three other Germans took place. The names were Erwin Eisch, Fischer, Kunzelmann, Renée Nele (the sculptress), Prem, Gretel Stadler, Sturm, Zimmer. A month later five Scandinavians were eliminated: Ansgar Elde, Steffan Larsson, Katja Lindell, Jørgen Nash, Hardy Strid. Another casualty was Jacqueline de Jong from Holland.

This purge left several countries unrepresented in the movement. Among those who remained, J. V. Martin (Denmark) showed unusual powers of survival during the next few years, unlike his colleague from Norway. The Norwegian member, Ambrosius Fjord, committed the offence of signing one or two 'Nashist' manifestoes. After his expulsion the authorities in Paris realized that Ambrosius Fjord was in fact

ig.44 Jorn's brother, Jørgen Nash, ith Katja at 'Drakabygget'.



Nash's Norwegian horse. Nash had used his Norse horse to make his list of signatories look more impressive.

The root cause of the rupture between the loyalists round Debord and the rebels round Nash was their difference of opinion on the strategy for bringing about the desired cultural revolution. Debord believed in the total rejection of the prevailing consumer society, whereas the Germans and Scandinavians maintained that the existing institutions could be successfully infiltrated and undermined. At Gothenburg Heimrad Prem put forward the view that artists should work within the limits of the possible, but Debord maintained that a 'conniving avant-garde' was Public Enemy Number 1. By the end of the third session late at night, tempers were frayed, and epithets like 'cultural pimp' were hurled around. The plain dilemma, shared by all the artists from Prem to Jorn, was that painters have to sell pictures in order to live. Even Debord, the revolutionary soul and conscience of the movement, could not avoid selling paintings given to him by Jorn in order to meet the printing costs of IS. The rumour that he lived by cheating at poker was just a happy fantasy.

After the breakup that occurred early in 1962, Jørgen Nash set up a 'Situationist Bauhaus' on his farm 'Drakabygget' ('Dragon's Lair') in Sweden (Fig.44). He built a studio there for Asger Jorn, who never used it. The German painters, who now called themselves 'Spur im Exil', spent some time at Drakabygget, as did the English poet and painter Gordon Fazakerley and the Danish film maker Jens Jørgen Thorsen. The atmosphere on the farm was gregarious and hospitable, with an undercurrent of intrigue, not unlike the Giamaica Bar in Milan, and for the same reasons.

At Drakabygget, during the summer, a dozen or more people would normally sit down to table every day, not counting the children; and Katja had a tough time catering for these hordes. The farm's telephone bills alone must have been alarming. Nash and his guests were compulsive long-distance callers. Another extravagant habit was that letters carrying the 'Situationist Bauhaus' emblem were almost automatically sent by 'express' mail.

Drakabygget had an air of bustle and artistic activity, even though the things produced there were mostly rather ordinary. Michèle Bernstein's claim that the Situationists 'insist on recruiting only geniuses' was an exaggeration.

The magazine DRAKABYGGET[1] was written mainly in Swedish and had a limited circulation, as did the other booklets and manifestoes produced at the farm. From time to time the dissident situationists organized joint exhibitions and demonstrations. The most publicized stunts were the daubing of 'Co-ritus' slogans on walls and hoardings in Copenhagen, and the decapitation of the bronze mermaid in Copenhagen harbour.[2] Jorn's association with Drakabygget was short-lived. The final rupture was caused by the 'Co-ritus' activities, against which Jorn spoke out in the press.

[1] DRAKABYGGET, edited by Katarina Lindell and Jørgen Nash, appeared sporadically in five or six issues between 1962–4.

[2] Jørgen Nash was widely believed to have been responsible for this act, but there was no legal evidence against him.

Fig.45 *Guillaume Apollinaire*, 1956, 125 × 101cm (Cat.960).

Another dissident centre was Jacqueline de Jong's retreat at Hengelo near the German border in Holland. THE SITUATIONIST TIMES was originally intended as an orthodox Situationist periodical to run alongside IS, but at Gothenburg it was decided that a second paper would be too expensive, besides presenting the problem of translation into English. Jacqueline de Jong, after her expulsion, launched and edited the magazine singlehanded, though many of the photographs and ideas were supplied by Jorn. Two heavily illustrated issues of THE SITUATIONIST TIMES (on 'knots' and 'labyrinths') attained a respectable size of around 200 pages and a print run of 1,600 copies.

THE SITUATIONIST TIMES was nominally written in English, but the editor did not feel bound by this or any other petty restriction. Even her 'British' edition (No.3) contained extracts in French, German, Danish, Dutch, and Spanish. Her personal contribution in English showed such a disregard for standard English grammar, spelling and vocabulary, that much of what she wrote was unintelligible. The pictures, however, told their own story. The 'knot' and 'labyrinth' numbers have a visual vitality which is lacking in the rest of Situationist literature, although the editors of IS made some effort in the direction of appearances. They chose dazzling metallic outside covers in different shades for the twelve issues of the magazine. The text itself was enlivened with girlie photos and a variety of cartoons and diagrams. These features were a sign of skilful journalism, but they had little to do with art. Debord did not have much sympathy or understanding for artists, which explains why they all left the movement. Although Jorn had resigned in 1961 he remained on friendly terms with Debord, who turned a blind eye to the contacts which Jorn maintained with dissident members in Sweden and Holland.

When we read of the continual expulsions and resignations from *S.I.* it would be easy to get a completely wrong impression of the overall size of the membership of the Situationist movement. Raspaud and Voyer have shown (Bibl.462, p.14) that only seventy persons belonged to *S.I.* during the twelve and a half years from the foundation conference in July 1957 to the end of 1969. Out of these seventy members no fewer than sixty-six either suffered expulsion or resigned (often under the threat of expulsion). The names of those who still belonged to *S.I.* at the end of 1969 were Gilles Ivain (classified as a 'membre de loin'; his real name was Ivan Chtcheglov), Guy Debord, J. V. Martin, and G. Sanguinetti.

As an interesting corollary to the many purges, Raspaud and Voyer have compiled an index of those who were insulted in the pages of IS. They number 540, but Raspaud and Voyer add the consoling statistic that a further 400 persons were mentioned in the magazine *without* insult. The terminology of *S.I.* abuse has a certain curiosity value. At the bottom of the scale are the routine expressions of disapproval which come most easily to hand: 'braggart', 'cheat', 'cretin', 'hypocrite', 'idiot', 'impostor', 'liar', 'mafioso', 'nonentity', 'pimp', 'scoundrel', 'traitor', 'upstart'. Next comes a more precise group of epithets: 'anti-Semite', 'deist', 'lapassadist', 'mentally deficient Buddhist', 'militarist', 'mythomaniac', 'necrophage', 'plagiarist', 'royalist'. Political invective also has its scale, from the simple to the more complex, starting with 'argumentist', 'confusionist', 'integrationist', 'reformist', 'Trotskyist'

and proceeding to more sophisticated aberrations such as 'anarcho-Maoist', 'anti-Boumediennist', 'Bourguibist', 'sub-Leninist', 'stalino-surrealist'. At the very top there are maledictions which reach poetic heights: 'coagulated undertaker's mute', 'monogamous police hound'. The lavish nature of all this surrealist abuse leads one to think that either the libel laws must be rather lenient in France or else that the magazine did not circulate very widely among the 540 insultees.

Phase III (1966–8)

The events of May 1968 in Paris and the preceding riots in Strasbourg and Nanterre have already been the subject of many books and articles. Debord, in his book *La véritable scission dans l'internationale* (Bibl.459), has given his own interpretation of the role that the Situationists played. A key sentence is 'La théorie de l'I.S. est claire au moins sur un point: on doit en faire usage' (p.119). Debord's revolutionary theory was vindicated only by being put into action, as he knew from the start when he coined the striking phrase 'Nous n'organisons que le détonateur' (IS, VIII, p.28).

Conclusion

Jorn's role in the Situationist movement (as in COBRA) was that of a catalyst and team leader. Guy Debord on his own lacked the personal warmth and persuasiveness to draw people of different nationalities and talents into an active working partnership. As a prototype Marxist intellectual Debord needed an ally who could patch up the difficult human relationships and who could rise above the petty egoisms and squabbles of the members. Their quarrels came into the open the moment Jorn's leadership was withdrawn in 1961.

Jorn's contribution to *S.I.* literature consisted of five articles printed in the official magazine. These were designed (to use Jorn's phrase in another context) to strike a balance between the serious and the fatuous (IS, I, p.23). He regarded absurdity and fatuity as important social values. Games, in his view, are absurdities conducted under a system of rules. In one of his articles, *Pataphysics: a religion in the making* (IS, VI, p.23), he quotes the anarchist slogan 'to each man his own absurdities'. This article (printed after his resignation from the movement) earned him a footnote from Guy Debord, who vented his dislike for pataphysical humour by calling such humour 'static and non-creative'. Better static humour, one feels, than none at all.

Jorn's interest in any particular movement did not usually survive its novelty by more than a year or two. His four-year allegiance to *S.I.* is therefore something of a record. In its heyday the movement had sufficient international ramifications to provide him with new personal contacts which gave colour and drama to his life. It must be remembered that Jorn had few personal friends, so he needed a pretext of this sort to provide him with meaningful companionship. While not underestimating the originality and dynamism of *S.I.* (its vitality was proved by later events), it is not surprising that artists were eventually put off by the growing atmosphere of pedantry and chauvinism at Paris headquarters.

Fig.46 *A walk in the park*, 1959, 89 × 146cm (Cat.1194).

Chapter 5: Modifications and Disfigurations (1959–62)

The first group of *Modifications* was exhibited at Galerie Rive Gauche in 1959, with a double preface by the artist. The first preface was addressed to the general public. The following is an extract translated from the French.

'Be modern,
collectors, museums!
If you've got old pictures,
don't despair.
Keep your memories
but modify them
and bring them up to date.
Why reject the old
if it can be modernized
with a few strokes of the brush?'

In the second preface, 'intended for connoisseurs', Jorn refers back to an article he wrote twenty years earlier *In praise of kitsch art*. There he maintained that the greatest artistic masterpieces are completely banal ('Les grands chefs-d'œuvre ne sont que des banalités accomplies') and he spoke with affection of those gilt-framed 'lakes in forests' that hang in thousands of homes. Now, in the preface referring to the current exhibition of *Modifications*, he writes 'I am erecting a monument in honour of bad painting. Personally I prefer it to good painting'.

Jorn once spoke to me about the 'evergreen' quality of certain national monuments, such as *The Statue of Liberty*, the *Mannequin Pisse* in Brussels, or the *Mermaid* in Copenhagen harbour. The musical equivalents, he said, were *Lili Marlene* or the *Tango Solaire*, and he might have added *Silent Night*. Jorn felt that he himself lacked the ability to create an 'evergreen'. But perhaps the highly personal collection of modern art which he donated during his lifetime to the Silkeborg Museum will stand as his 'evergreen'.

In his preface to the *Modifications* Jorn spoke of 'sacrificing' the pictures that he chose to overpaint. True, the landscapes bought in junkshops are treated as nothing more than 'found objects', which he proceeds to modify at will. These landscapes become the theatrical scenery for his romps or 'landing parties', as Alloway called them. The resulting transformation is, however, usually kept on a quite innocuous and even idyllic plane. This is due to the fact that whenever the rural

Fig.47 *The disquieting duck*, 1959, 54 × 46cm (Cat.1197).

scene contains people, Jorn makes a point of isolating these innocent folk from the invading forces. In this way he avoids any conflict at the human level. The environment becomes disturbed, but the human beings remain unaware of it. *The good shepherd* (Cat.1192) continues to tend his flock, and the solitary tourist leans over the railings, admiring *Paris by night* (Cat.1199), unconscious of the strange portents and illuminations in the sky. It is as if Jorn wants to protect the peaceful world of shepherds and fishermen from the rampaging hordes that he unleashes on the scene. In 1959 he was absorbed by the 'play' theories of the Situationists and their plans for social revolution. His overpainted canvases are the nearest thing to some kind of artistic spin-off, kept at a subdued and good-humoured level, from the Situationist ideology. These canvases were also of course an escape from orthodox, commercially viable picture production.

The *New disfigurations* of 1962 have a more serious intention. Landscapes are replaced by portraits and battle scenes, which lend themselves to sometimes quite sinister psychological adaptations. The exhibition at Galerie Rive Gauche was divided into three groups. The first was entitled *Beauty and the human beast*, containing eight pictures which all involved women. In these female studies Jorn's misogynistic streak is given full expression. Woman's 'bestiality' (the group title is deliberately ambiguous) is emphasized most strongly in two brilliant caricatures where the physical characteristics of the original female sitters are completely transformed, so that a new personality is grafted onto the old one. The fusion is so complete that it is impossible to detect an exact borderline between the two versions. *The sweet life* (Fig.49) is Jorn's masterpiece in this whole genre. It is a full-length portrait of a human freak. She confronts the spectator with a cool and ghastly aplomb. The monochrome pinkish background enhances the terrible plausibility of this lantern-jawed matron. *Sugar tart* (Fig.48) is less monumental but equally disturbing. The victim this time is a lady of high society who has been turned into a pig, but she remains pathetically unaware of this transformation. The picture is signed 'van Jorn' in deference to the 'cruel' but fashionable portraits of Kees van Dongen.

The second group of disfigurations covers battle scenes and related episodes of combat and romance. The paint which Jorn spatters across these canvases acts as shrapnel, to intensify and modernize the drama. The mock heroes are mostly military men in uniform. Jorn once told me that, unlike Picasso, he was not interested in combats between men and beasts. If he had ever had to portray St George fighting a dragon his sympathy would have been with the dragon.

The third and last category in the series bears the title *Anecdotal imagery from daily life*. This is a mixture of oddments. At one extreme we have the almost entirely overpainted *Faustrold* (Fig.185), while at the other end there is the macabre suicide scene of *Out of this world* (Fig. 187). In an earlier book I referred to Jorn's vitalized landscapes of 1959 as 'une nature morte prend vie' and I wrote: 'By 1962 (*Nouvelles défigurations*) Jorn had reached a high pitch of virtuosity and ferocity in raising the dead. One of the dead is raised to the ceiling by a length of rope (*Ainsi on s'ensor*). This levitation was the work of Jorn's predecessor, but Jorn has anticipated the event, as it were, by scribbling a message on the sheet of paper which the cat is holding down with its paw.

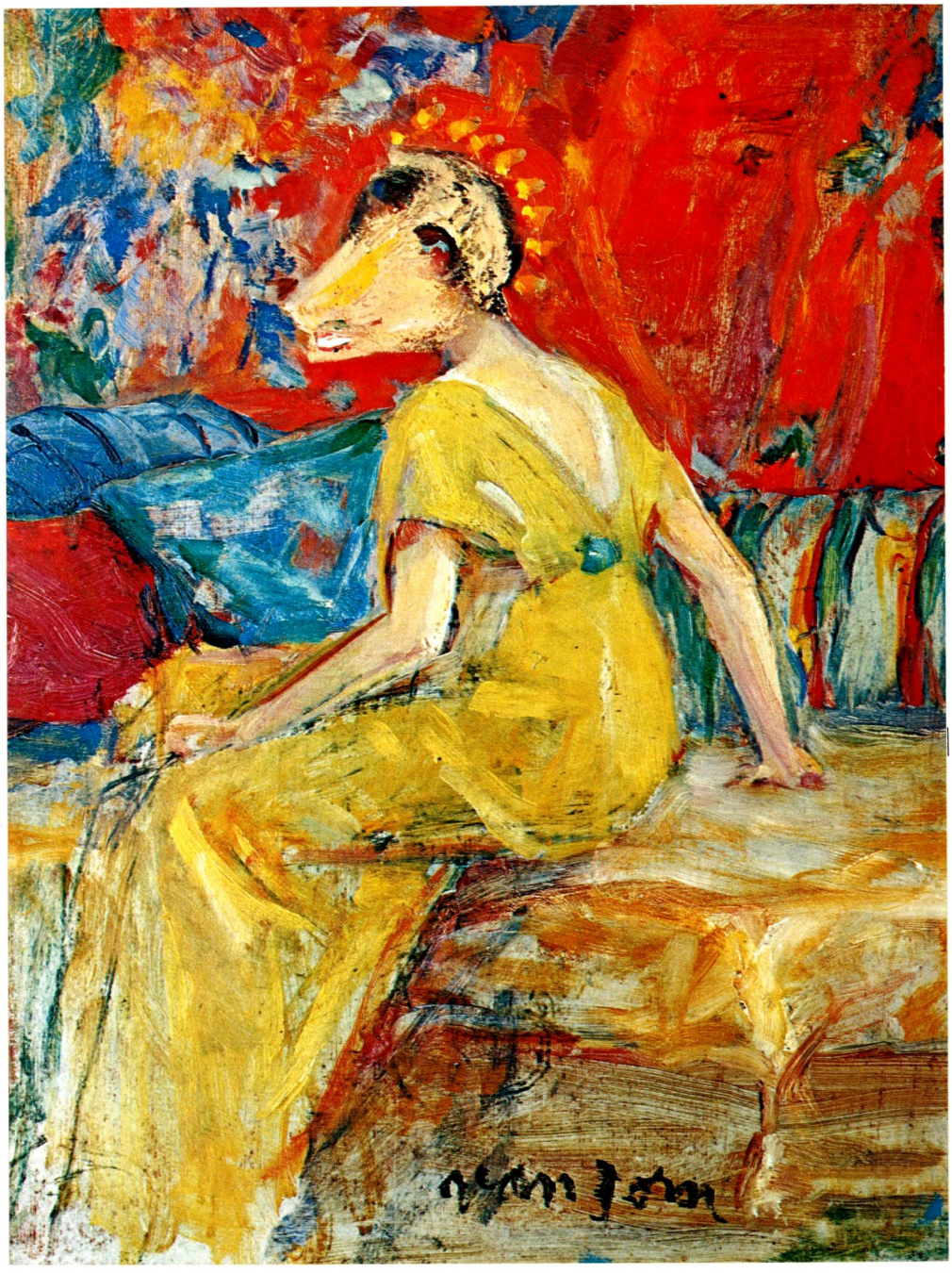


Fig.48 *Sugar tart*, 1962, 35 × 27cm (Cat.1474).

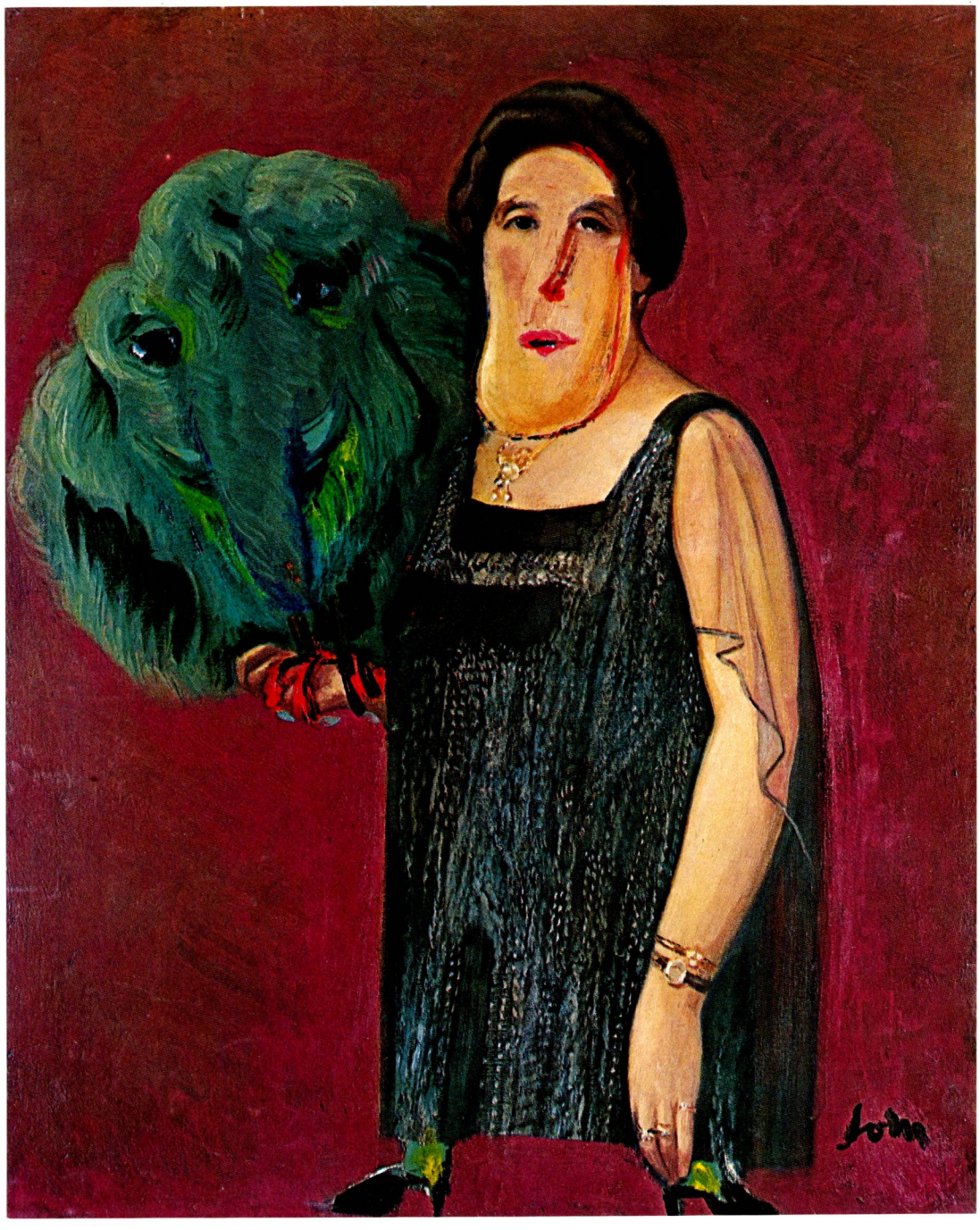


Fig.49 *The sweet life, II*, 1962, 100·5 × 81·5cm (Cat.1475).

The note says "Merde au Monde". I am told that art lovers are reluctant to begin their Jorn collection with one of these pictures.' (Bibl.373, p.(39)).

To this day Jorn's overpainted pictures have not been widely understood or appreciated. Yet the best of them have a startling and surrealist clarity of vision. Their impact on the viewer is increased through the double layers of imagery, which may either be brought into harmony or allowed to coexist in a state of tension. Jorn's own interest lay precisely in this complex courtship between old and new.

Fig.50 *Bavarian brew*, 1959/60, 81 × 60cm (Cat.1179).

Chapter 6: Luxury paintings and after (1961–4)

Fig.51 At work on a *luxury* picture in 1961.

The 'luxury' paintings of 1961 were made in Jorn's Paris studio at 143 Boulevard de la Gare. The best of them were exhibited at Arthur Tooth & Sons in London at the end of May. Others were sold from the studio or given away to friends. The following year a related series of water-colours was shown at Galerie Birch in Copenhagen under the title *Modest luxury pictures*. That series completed the experiment, except for some lithographs from 1963 made by rolling marble-sized pellets, dipped in paint, over a metal plate. The use of a pure tachist technique was new to Jorn, although paint flicked from the brush or poured from the tin can be seen in some of the 'modifications'.

Jorn's first efforts in this direction were made as early as 1938/9. He told me that when he was staying in Paris before the war, his painter friend Ejler Bille came over from Denmark, and one day they visited the Danish sculptress Sonja Ferlov. She had a studio in the same building as Giacometti. From Sonja Ferlov's studio balcony Jorn dripped some paint onto paper spread out on the floor below. Bille objected to this experiment and talked Jorn out of continuing with it.

The twenty-six 'luxury' paintings shown in London in 1961 varied in size from a mere 27 × 22 cm to a dyptich measuring 107 × 62 cm. The techniques and intentions of the artist were described by Lawrence Alloway in the catalogue preface. Alloway's remarks are so precise and discerning that one cannot do better than to quote from his text.

'. . . Jorn's typical imagery persists in the new paintings, pulverised by the painting technique, but cohering in figurative constellations. (In this respect Jorn is fundamentally closer to Dubuffet's *Texturologies*, the allover patterns of which are deeply allusive, than to the abstract painting which, at first sight, his pictures may seem to resemble) . . . He has, in fact, subjected Tachism to a methodology, making of it a three-tier technique. There is, 1, colour poured close to the canvas, which flows solidly; 2, line impressed on the canvas by means of string dipped in paint; and, 3, paint dripped, spattered, in showers of spots from high above the canvas. These techniques are used with different intensity and to different degrees, one to a painting, or mixed: in *The Vegetable Cell and its Private Properties*, for example, two methods, pouring and dripping, are clearly visible.' (Bibl.122, pp.(2) and (3)).

Many of the 'luxury' titles have Joycean associations, e.g. *Plurabella*, *Shem the Gracehoper*, *Phornix Park*. Jorn greatly admired *Ulysses* and *Finnegan's Wake*, which he read over and over again. It may be that he

Fig.52 *Shem the Gracehoper*, 1961, 92×73cm (Cat.1363).

felt a kinship with the 'basic polarities' implicit in Joyce's writing.

The London exhibition of *Luxury paintings* enjoyed a spectacular success. All the pictures were sold at the time, but it must be admitted that a number of them have drifted back onto the market. Within the context of Jorn's main line of development, only a few 'luxury' paintings are strong enough to hold their own. The rest now appear to be rather insubstantial.

Jorn's dislike of avant-gardism did not preclude a lifelong interest in 'experimental' art, which – as we saw – was one of the chief platforms of the COBRA movement and reappeared as a slogan in the Experimental Laboratory at Alba. Photographs from Alba show the *MIBI* artists working like alchemists, stirring cauldrons in their open air studio (Fig.23). *MIBI* was not without its amiably ludicrous side.

Antipathy towards avant-gardism and love of experiment are not irreconcilable attitudes. Experiment was, for Jorn, a way of self-renewal. Avant-gardism, on the other hand, has had – particularly in the postwar era – implications of leadership, coteries, fashions, and commercial exploitation.

Jorn considered himself in later years to be a traditionalist. As such he felt free to use the discoveries of others who were working within 'the tradition of the new'. This is why he had no compunction about publishing open-shutter photographs of gestural drawings (following Picasso)[1] or 'disfigurations' of portraits (long after Duchamp and others), or torn poster collages after Raymond Hains, Jacques de la Villeglé, Rotella, Dufrêne.[2]

The years 1963–4 do not show any decided trend. Many of the paintings are routine performances, offset by an occasional triumph, such as *In the wing-beat of the swans* (Fig.231). Its limpid colours are like a giant aquarelle. The outlines of mermaids and sorcerers, and the cavernous blue depths, suggest one of Böcklin's peopled seascapes.

At the smaller end of the scale *White night fright* (Fig.233) is an example of Jorn's economy and assurance of technique. The wandering brush-stroke outlines with absolute precision some figures in a complex charade. The white and yellow background fixes the scene as if it had been suddenly caught in the rays of a torch.

Pictures like these carry complete conviction. More typical for 1963–4, though, are paintings where Jorn's mythopoetic powers have weakened to something close to self-parody. Examples are the benevolent Disney-ish twin monsters of *The descendants* (Fig.229), or the theatrical make-believe of the leering blue ogre zooming out of the sky and causing panic on the fairground in *Something remains* (Fig.230).

It is arguable that the scope of this volume should have been extended as far as the year 1967, because it is only after then that Jorn started to regain his full strength as a painter.

[1] Enlargements of twenty-one torch pattern photographs, taken by Poul Pedersen, were exhibited in Aarhus in August 1971. In his catalogue preface Poul Pedersen describes how these drawings and photographs were made, eighteen years earlier, in 1953, in a close collaboration between artist and photographer.

[2] The aims of these artists are discussed between Jorn, Noël Arnaud and François Dufrêne in the catalogue preface to Jorn's *Au pied du mur* exhibition of March 1969, Bibl.504.

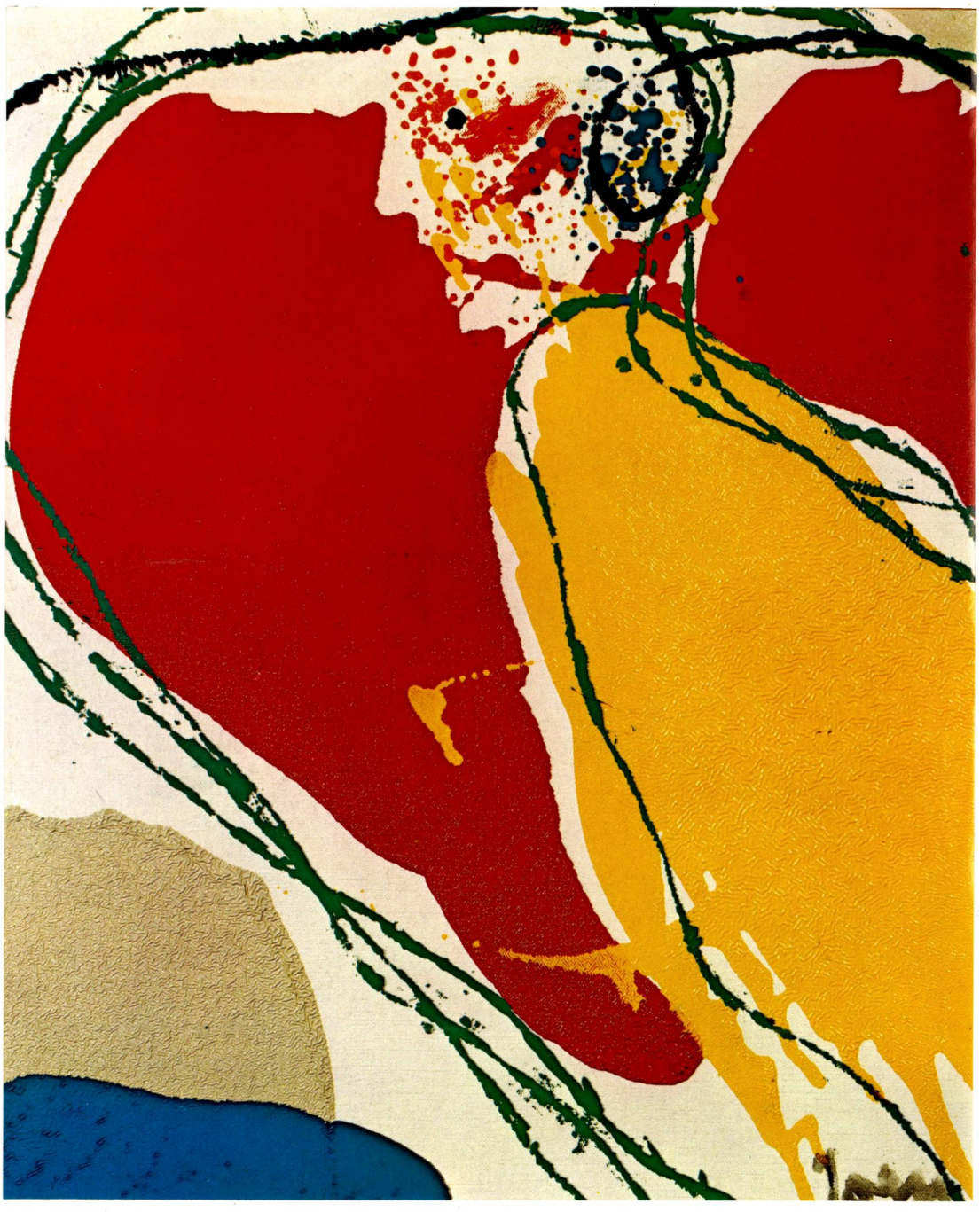


Fig.53 *Wakenupriseandprove*, 1961, 55 × 46cm (Cat.1375).

Chapter 7: Ceramics

by Erik Nyholm

Erik Nyholm lives at Funder near Silkeborg. He was one of Jorn's oldest friends and his mentor in the technique of pottery. Nyholm's article on the history of the Aarhus mural is reprinted, with a few additions and changes, from an illustrated brochure that came out in a limited edition in 1964 (Bibl.374).

Jorn, like other great image makers, found expression in many different media besides painting. He had a natural feeling for the materials he used, and in the case of ceramics he broke new ground. He began – without previous training – to make ceramics in Silkeborg in 1953, and he continued to work in clay periodically throughout the rest of his life. His work includes two murals, the large one in Aarhus from 1959, and another in Randers from 1970.

Most painters working with ceramics handle clay and glazes as though they were canvas and oil paint. Jorn knew his materials and used them with an originality and freedom not seen before. Picasso's works come closest, but even he did not achieve the same fusion of image and material. Picasso's colours were derived from traditional glazes, whereas Jorn often made his own colours, mixing glazes, engobes and clay in an unprecedented manner.

Jorn's experiments were strengthened by his sense of tradition. He respected Danish artists such as Bindesbøll and Hansen-Jacobsen, and was influenced by *Jugendstil*, as well as by ordinary everyday pottery made with slips and horn painting. Northern European pottery is typical for its emphasis on the medium, the use of rough slips and expressive surface treatment.

While Jorn was convalescing from tuberculosis in 1953 he visited pottery workshops in and around Silkeborg. In one of his notebooks from this period he recorded old workshop traditions, glaze formulae, etc. The studio book has small sketches with a numbered description of his first ceramics. He started by decorating several dozen bowls and dishes at Nielsen's pottery workshop in Silkeborg. The results of this were so fresh and remarkable that the museum in Silkeborg became interested. They agreed to sponsor him while he worked at the pottery of Knud Jensen in Sorring, where he was to make about fifty pieces. The museum would pay a sum of money for expenses and receive part of the output in return. As usual Jorn's energy exceeded all expectations. He produced several hundred pieces from the dishes, pots, and bowls which Knud Jensen threw for him. He covered these with coloured slips of his own making, and often painted the backs of the pieces as well, so that the whole object was encompassed by the glazes. As he became more experienced he defied tradition by combining coloured glazes with engobes. He scrubbed, pressed, and scratched the surfaces. The potter's conventional shapes got altered, and the big wood

kiln was filled with the strangest objects. Knud Jensen, an expert potter, managed to fire the pieces successfully, though not helped by Jorn's impatience – he could never wait to let the clay dry properly. In the end the museum chose thirty pieces; the rest were exhibited at Galerie Birch in Copenhagen. Jorn himself went off to Switzerland, leaving behind him an exhausted potter who never wanted to see another artist in his workshop.

The following year, in the late spring of 1954, Jorn and his family went to Albisola. This little Ligurian town has produced ceramics since the early Middle Ages, and many Italian artists have worked with ceramics there. Today the town has a flourishing trade in cheap ceramic goods.

Jorn moved into a small house at Via Isola 6. There was an old pottery kiln there, but it was at Mazzotti's ceramics factory that the artists of the *Bauhaus Imaginiste* carried out their experiments in the summer of 1954. Tullio Mazzotti was a poet as well as a ceramist.

Jorn got his artist friends started on clay, which is the most malleable material in the world. He knew from Sorring how clay could be pressed, wrung, scratched, kicked, scraped, and sat on, then painted with wonderful matt or brilliantly coloured glazes. Clay is the ideal raw material for allowing the imagination to run riot.

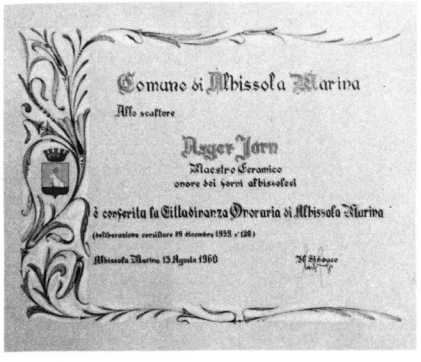
In the late summer the results were shown at a joint exhibition in Albisola and later at the Triennale in Milan. A year later, in November 1955, twenty of Jorn's ceramics were exhibited at the Kunstindustrimuseet in Copenhagen. Jorn himself had suggested the idea, supported by Erik Lassen, who was then a curator but later became the director of the museum.

Jorn's new ceramics were different from the slip-coloured works made at the Sorring pottery two years earlier. In Albisola he had been able to choose from a whole range of modern factory glazes. He handled much larger objects and improvised on a much bigger scale than before. The exhibition contained a number of 'free reliefs'. Some of these looked like the result of an explosion (Fig.60): ceramic fragments were spaced wide apart, set in plaster of paris, forming what sometimes seemed like arbitrary patterns. Then there were large furrowed landscape reliefs, as well as some very strange individual three-dimensional creations.

Fig.54 *Diplomatic hostility*, a ceramic relief from 1954.

Fig.55 From left to right: Matta, Mrs Matta, Jorn, Corneille, at Albisola in 1954.

Fig.56 Jorn became an honorary citizen of Albisola in 1960.


Comune di Albissola Marina

Allo scultore

Asger Jorn

Maestro Ceramico

onore dei forni albissolesi

è conferita la Cittadinanza Onoraria di Albissola Marina

(deliberazione consiliare 29 dicembre 1959 n° 126)

Albissola Marina 15 Agosto 1960

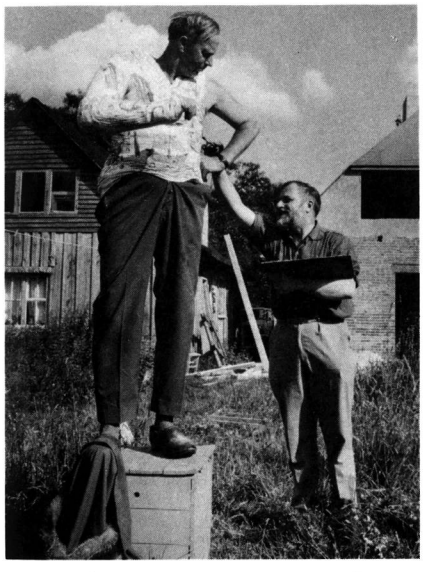


Fig.57 Erik Nyholm in 1963. He broke his shoulder while rebuilding his farmhouse in Jutland.

Fig.58 A ceramic sculpture made at Albisola in 1955.

This exhibition seemed both repulsive and fascinating to the Danish public. Jorn had pointed a new direction in ceramic art. It is not surprising that at this point official circles began to think of letting him try his ideas and experiences on a larger project. But another four years were to pass before he was allowed to begin work on what stands today as his greatest single achievement: the Aarhus mural.

Fig.59 *The Aarhus mural: a detail of the centre panel.*

Those who visit the secondary school ('statsgymnasium') at Aarhus in Denmark, where Asger Jorn's ceramic relief fills one side of the large hall, will probably notice a certain incongruity between the mural and its rather severe architectural setting. To explain this contrast it is necessary to give a short account of how the mural came to be commissioned. Ideally the artist and the architects should have worked hand in hand on such a project from the beginning. Unfortunately such close collaboration was impossible in this case, because the school building was already completed by the time the Danish Arts Foundation gave its approval for the ceramic to be made.

The idea of including a large ceramic mural in the building plans was first discussed as early as 1954. Asger Jorn met the architects Arne Gravers and Johan Richter in January 1955. It soon became clear that the two sides had fundamentally different views on the principles of combining architecture and 'decoration'. In the end they decided to work together in spite of their differences, probably hoping that the absence of compromise might have its own advantages. In any case it was by no means sure that the funds and permission for the mural would be forthcoming at all.

The issue was still uncertain when building was begun in 1956. It was not until December 1957 that the Arts Foundation invited Jorn to submit a sketch for the ceramic relief. He complied within a few weeks by sending drawings for several alternative projects. Months went by without a decision being reached. The school building was due to be completed by August 1958. As the completion date approached Jorn became impatient and was ready to abandon the whole idea. In November 1958 the Arts Foundation reached its decision and commissioned Jorn to construct a ceramic relief of approximately 3×27 m for the main hall of the school.

It is characteristic of Jorn that in a working period of four months he completed the project which others had been debating for four years.

Jorn chose Albisola as the best possible place for carrying out the work. From 1954 to 1959 he had spent several months every year in Albisola. There were various reasons why, when it came to making the large relief, it seemed natural to go there rather than anywhere else. The Italians' fine craftsmanship, their interest in experimental work and their inherent respect for Asger Jorn as an artist – these things would provide the necessary stimulus and support for the arduous task that lay ahead. Jorn soon reached an agreement with the San Giorgio factory, so that after various formalities had been completed, he was able to start work during the early summer of 1959. The entire resources of the factory were put at his disposal.

The relief had to be made in three sections of unequal length to allow for two doors in the wall at the school. The overall dimensions of the ceramic panels, excluding doors, are *c.*3 m (10 ft) in height by *c.*27 m (89 ft) in length.

The sketch which Jorn had made for the Arts Foundation was in the proportion of 1:20. Now he began by firing a working model of 1:10. This ceramic sketch gives the impression of being a vision of things to come rather than an actual working model. The same is true of the earlier sketch. Yet the rhythm and colour scheme and many of the central figures are maintained throughout the three stages. In the end it

was of course the physical encounter and battle with the material which produced such astounding results.

In his earlier and smaller reliefs Jorn had already shown that it is possible to improvise to a much greater extent than people had previously thought possible, but the work which he now had to undertake was on such a vast scale that one began to have doubts. Perhaps the tedious discussions of the past four years and the continual uncertainty might have undermined his enthusiasm. But such fears were quite unfounded. When Jorn finally went to work it was like an explosion.

At 4 o'clock one morning in June the first tons of clay were rolled from the factory onto a wooden floor in the open where Jorn was to work. He began before sunrise. The clay was heaped up, flattened, stamped firm and cut up. Images began to rise over an area of more than 8 cu.m of clay, amounting to about one-tenth of the whole relief. Some images were erased, others emerged, until every centimetre had been worked over. The clay masses were brutally or tenderly pressed,

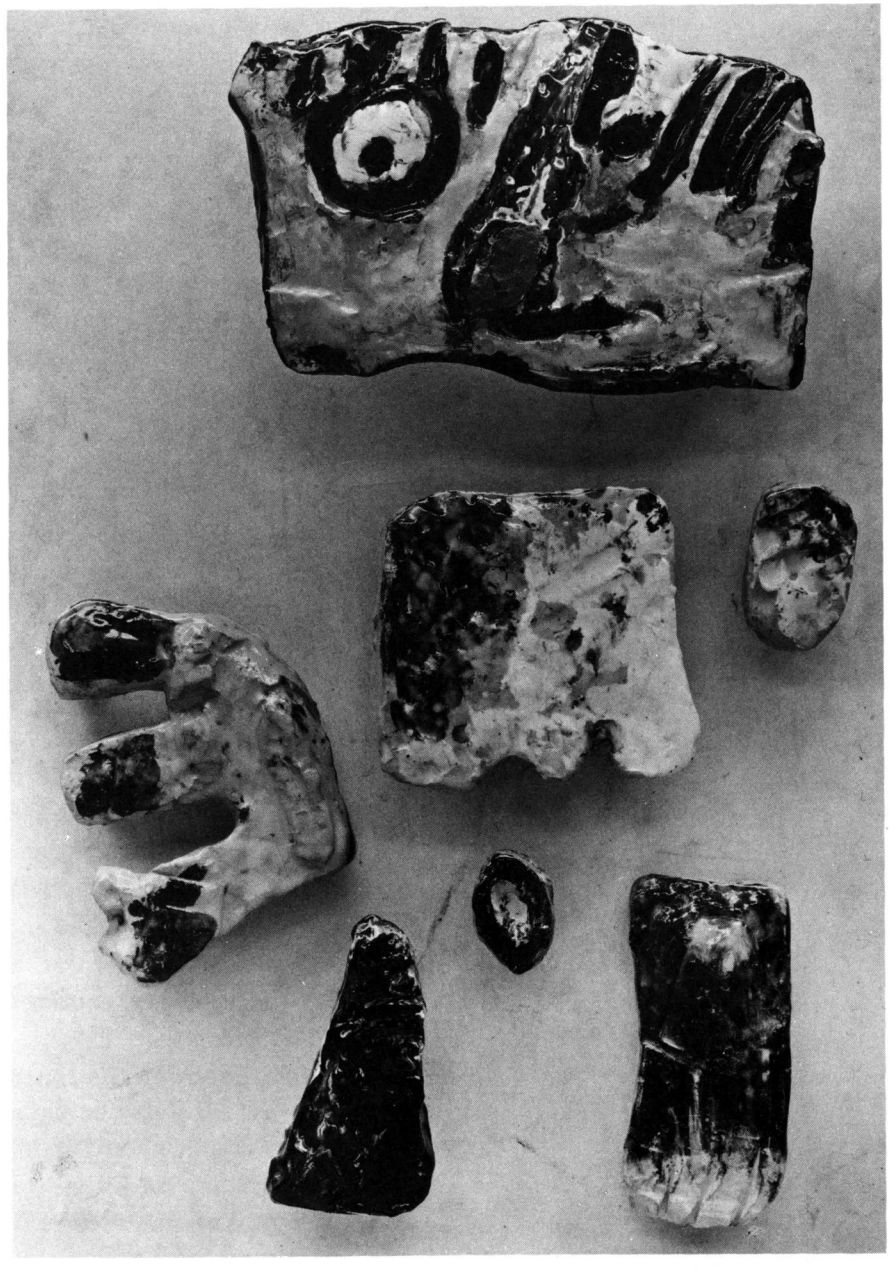


Fig.60 An 'exploded' relief, now in the Museum of Fine Arts in Brussels.

Fig.61 A ceramic relief in the basement of the State Secondary School in Aarhus.

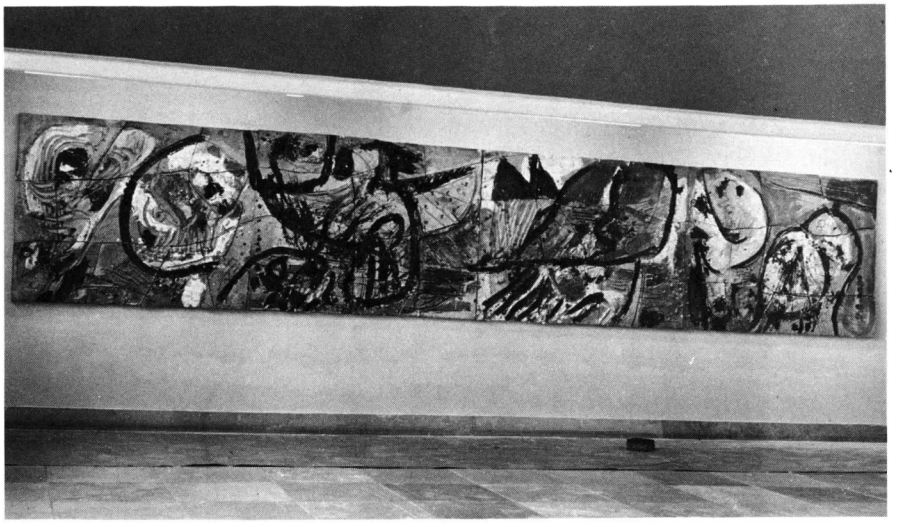


Fig.62 A ceramic relief from 1954, measuring 47·5 × 32·5cm.

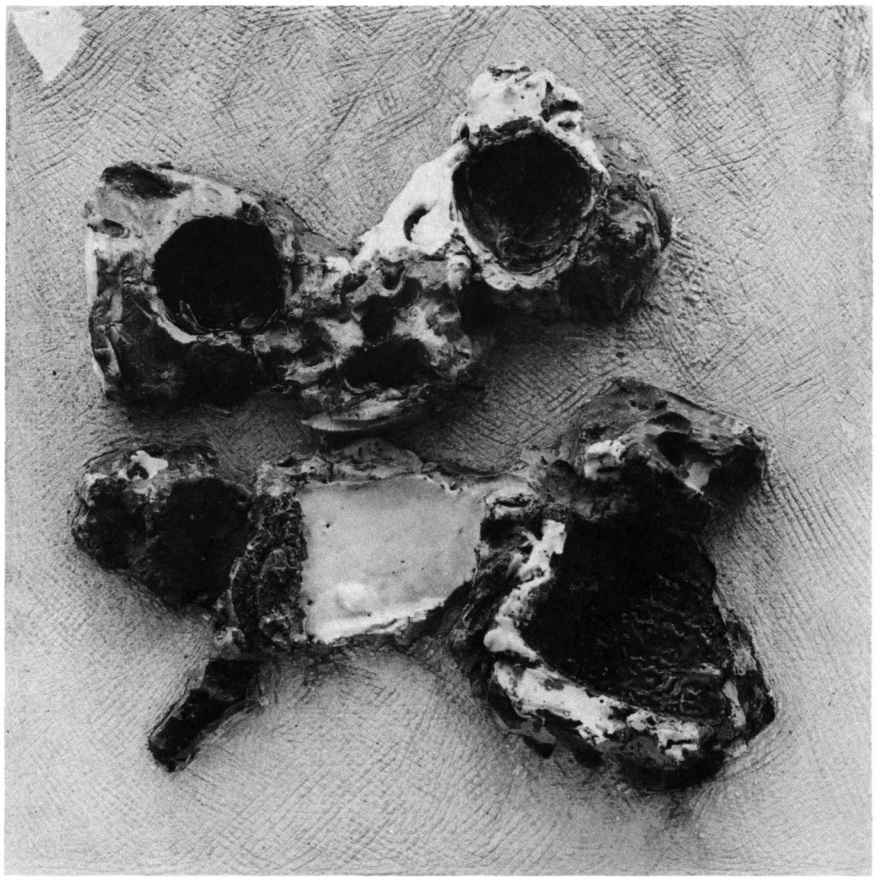


Fig.63 A ceramic relief from 1959, measuring 58·4 × 58·4 cm.

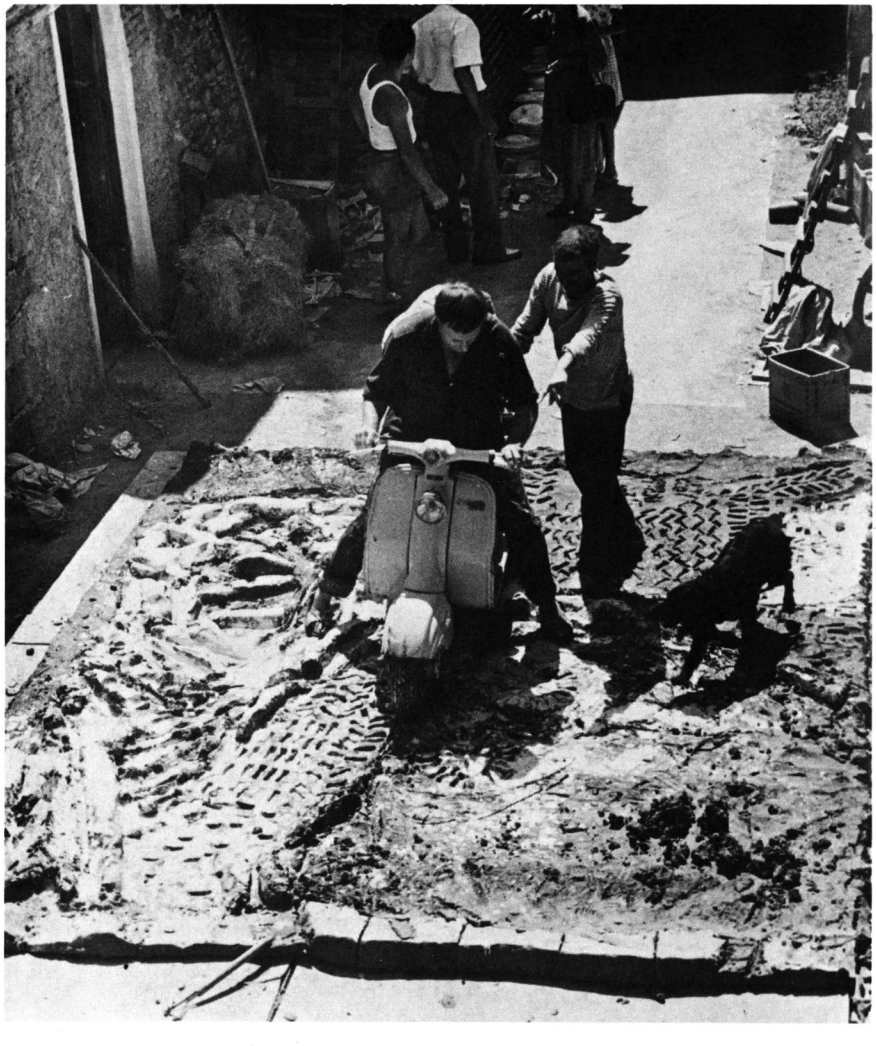


Fig.64 Jorn running a motor scooter over the big mural.

Fig.65 Eliseo Salino demonstrating to schoolchildren at Aarhus how the scooter marks were made.

Fig.66 (right) A moment of elation aft completing the ceramic wall.

scraped, cut and kneaded from a thickness of 15 cm to over 60 cm where the figures burst forth. Coloured pieces of glass were pressed into small secret pockets, scooter tracks ran over the flat surfaces (Fig.64), and so the work progressed while the day was still young. Bowls of slip were brought out, and with brooms and brushes the fresh clay was painted, splashed and sprayed with the light and dark engobes to emphasize the shapes. This first painting, which was largely obliterated later on, was a kind of overture to the final glaze painting. It served to bring out the rough pictorial effect of the relief. In the finished work there are many places where the raw clay colours have been allowed to remain, dry and flat, as a powerful contrast to the shining glazes. The idea of using glazed and unglazed slips together with coloured glazes, which had proved its worth in the smaller ceramics, was now projected on a big scale.

The sun began to stiffen the masses of clay. After it had been painted the whole block was marked out to be cut into smaller sections. Billowing, broken, horizontal and vertical lines began to furrow the picture surface with a rhythm so confident that it was a work of art in itself. By now it was only ten in the morning and the first part of the relief was done. It was ready to be hollowed slightly underneath, then lettered, numbered and pushed onto the drying racks. Every day Jorn and his helpers worked from five in the morning until shortly before mid-day. The relief was made in eleven sections. It took eleven days to

Fig.67 *The Aarhus mural: a detail of the left panel.*

Fig.68 The left panel of the mural. The glass conservatory was later removed.

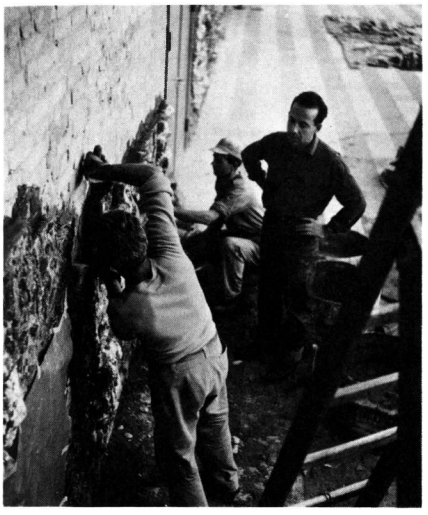


Fig.69 Experts at work on erecting the mural in Aarhus.

Fig.70 An overall view from centre to right.

mould more than 12 tons of clay and make about 1,200 single pieces ready for their first turn in the kiln. It was an almost superhuman task, but this was how it had to be done.

It was typical of Jorn that he did not begin at one end and work through to the other. He treated the relief as if it were a huge picture and he fought across the whole ground simultaneously. On the large middle panel he worked alternately on the left and right sections. In order to ensure the continuity of cutting and pictorial line it was enough for him to have a single row of vertical pieces from the last adjoining section to look at. The whole relief lived in his mind as a unified vision. The work progressed in a series of bursts. His intuitive knowledge, coupled with an iron discipline, gave him the freedom to improvise.

In former days Albisola had a fine clay. It is said that the Albisolan potters who founded the famous ceramic centre of Vallauris in the

Alpes Maritimes would travel back to Albisola to fetch their clay. Now the town has expanded over the clay pits, so that the clay has to be imported and mixed locally according to need. For Jorn's ceramic four different kinds of clay were used and mixed with grog. This produced a clay similar to that used in stoneware, but with a low vitrification point and a stone-grey raw surface.

The June heat and the Mediterranean breezes soon dried the clay blocks and the kilns could be fired. In Albisola they still use the old woodfired Ligurian double-chambered oven with rising flames. The lower chamber is a muffled oven for glost firing at 950°C. The biscuit firing is done above with an open fire at about 900°C.

Kiln after kiln was filled and emptied until the whole relief had been fired once. Gradually the many pieces were re-assembled and glazing could begin again. Each of the three main panels was assembled separately and glazed by itself. The whole register of ceramic glazes was brought into play: bright and matt, transparent and opaque, running and crazed glazes; and their as yet hidden colours ranged from grey and clayey hues across to blood red, topaz, emerald green and pure quartz crystal. They were all factory glazes from many different countries, but Jorn used them in a supreme and unprecedented manner.

Before long the kilns were smoking as the glaze firing got into its stride. Pieces were carried in and out, laid together, painted and fired again. Many went through the burning fiery furnace three or four times. The orange colours got a special firing at 600°C.

These were hectic and confusing days. Pieces of the relief were lost, switched or discovered in the wrong places. Between the finished sections there lay others with a shroud of unburnt glaze over them, for neither slips nor glazes reveal their true colours before being fired. It required strength and concentration to maintain – among the anonymous white-grey glaze clouds – the colour and rhythm of the ultimate work. Jorn did not falter at any point. He exploited all the materials with a self-assurance that sprang from a complete understanding of their potentialities. As the summer drew to a close the relief began to tighten and take its final shape.

Towards the middle of September it was finished and lay shimmering on the ground behind 'Ceramiche San Giorgio'. Tourists and people from the town directed their evening stroll towards the factory to stand and admire: *Il più grande pannello in ceramica nel mondo.*

After loading the eight tons of fragments onto the train for Aarhus, Jorn put in dozens of cases of spaghetti and macaroni and pounds of best Parmesan cheese for the Italian team that would help to mount the mural in Denmark. They were maestro Salino and ceramicist Pastorino from the Albisola factory, and the expert mason Spotorno. Jorn was not risking Danish gravy on these men.

The relief reached Aarhus at the beginning of October. The 1,200 pieces were laid out in their right order in front of the long bare wall of the school. The last phase was ready to begin. Now the work had to be freshly created and its rhythm had to be recaptured for the final effort.

Danish masons helped the Italians (Fig.69). Iron supports were embedded in the wall. Calcium, sand and cement were mixed in a mortar. The ceramic was mounted from the floor upwards. The joints

between the fragments were filled in and deliberately indented to form a living accompaniment to the drama that slowly took shape along the wall.

By the end of October all three sections were finished. The smallest to the right of the entrance bears the inscription SAN GIORGIO ALBISOLA – JORN 59.

The Arts Foundation presented the relief to the school at a ceremony held on 5 November 1959. Friend and foe met to see and discuss the great work. The discussion will probably continue, because Jorn has created a masterpiece of modern art. That's not the done thing in Denmark!

Now it hangs in the autumn darkness of the north. Only a summer's work, yet a life's work. It was created in the south, but inspired by the north. A myth of Jutland!

Once more one walks along it and lets one's hand follow the moving surface, the rough and the polished. It breathes a great humanity. It speaks for itself.

Fig.71 *Nocturnal vision*, 1956, 100 × 81cm (Cat.995).

Chapter 8: Graphics

by Ursula Lehmann-Brockhaus *née* Schmitt

The author of this chapter has made a detailed study of the graphic œuvre of Jean Dubuffet.

In 1969 she compiled the catalogue with an introduction for an exhibition of Matta's graphic work at the Silkeborg Museum.

An article by her entitled *Jorn als Graphiker* appeared in the catalogue of the big Jorn retrospective exhibition organized by the Kestner-Gesellschaft in 1973.

She was for some years on the staff of the National Gallery in Berlin.

Fig.72 Guy Atkins (left), Otto van de Loo and Ursula Schmitt at the opening of the Jorn retrospective in Hanover in 1973.

Over three-hundred prints make up the corpus of Jorn's work in graphics.[1] After the period 1937–40, during which he learned the mechanical principles of the graphic techniques, he employed lithography, etching, the woodcut and the linocut as regular means of expression. He studied in the 'open' studio at the Copenhagen School of Graphics attached to the Academy in that city. It was run at the time by Aksel Jørgensen.

Jorn's graphic work continued to develop side by side with his painting, indeed it often grew directly out of it. It was interrupted only at times when he had no suitable studio in which to print. Whenever possible his materials included lithographic stone and metal plates in addition to canvas, paint and paper. The graver and lithographer's crayon were tools he handled as easily as pencil and brush when he wished to commit to a surface the unending flow of images and visions that stirred his imagination. Jorn's continuous output of graphic work mainly involved lithography and etching. As we shall see, the situation regarding woodcuts and linocuts was rather different.

The catalogue of Jorn's print-making techniques includes hardly any of the increasingly popular photomechanical processes, the method and results of which reduce the image to the level of reproduction. Essential though experiment was for Jorn in the creation of his images, he was uninterested in purely technical experiment. Once learnt and their techniques fully mastered, those printing processes that might be called 'classical' remained for him a sufficient means of expression throughout his life. Though in content and form Jorn's work unremittingly probes the limits of the possible, as regards his techniques in both graphics and painting it belongs to the classics of our time.

The Museum of Art in Silkeborg possesses the most complete collection of Jorn's graphics. Beginning with the early sheets of the 1930s, which are rare because so few copies were printed, and extending to the last lithographs of 1973, the collection provides an almost complete conspectus of his graphic work.

Jorn himself deliberately, and, as regards graphics, fairly systematically, encouraged the Silkeborg Museum to collect his work. Moreover he exercised a rare and selfless form of patronage that made the place outstanding. He conceived the idea of assembling, in addition to his

[1] Galerie van de Loo, Munich, is preparing the œuvre catalogue of Jorn's graphic work. I am most grateful to this gallery for allowing me to see the collected material. [The catalogue, *Werkverzeichnis Druckgrafik*, appeared in the summer of 1976, Bibl.513. G.A.]

Fig.73 *Untitled*, 1940, 12×14·3cm.

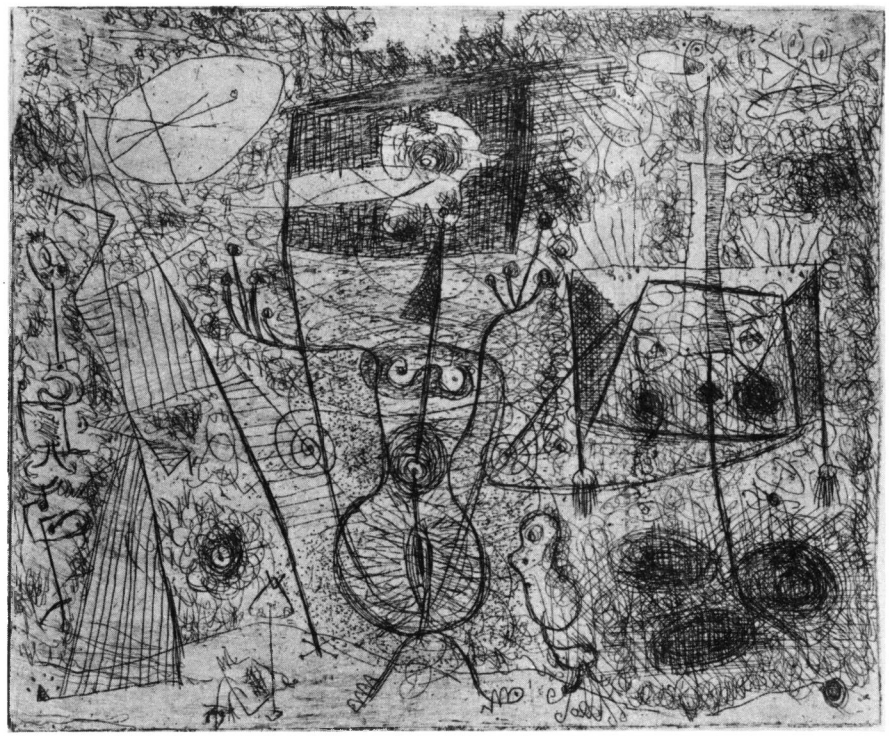


Fig.74 *The amorous river*, 1942, 17×12cm.

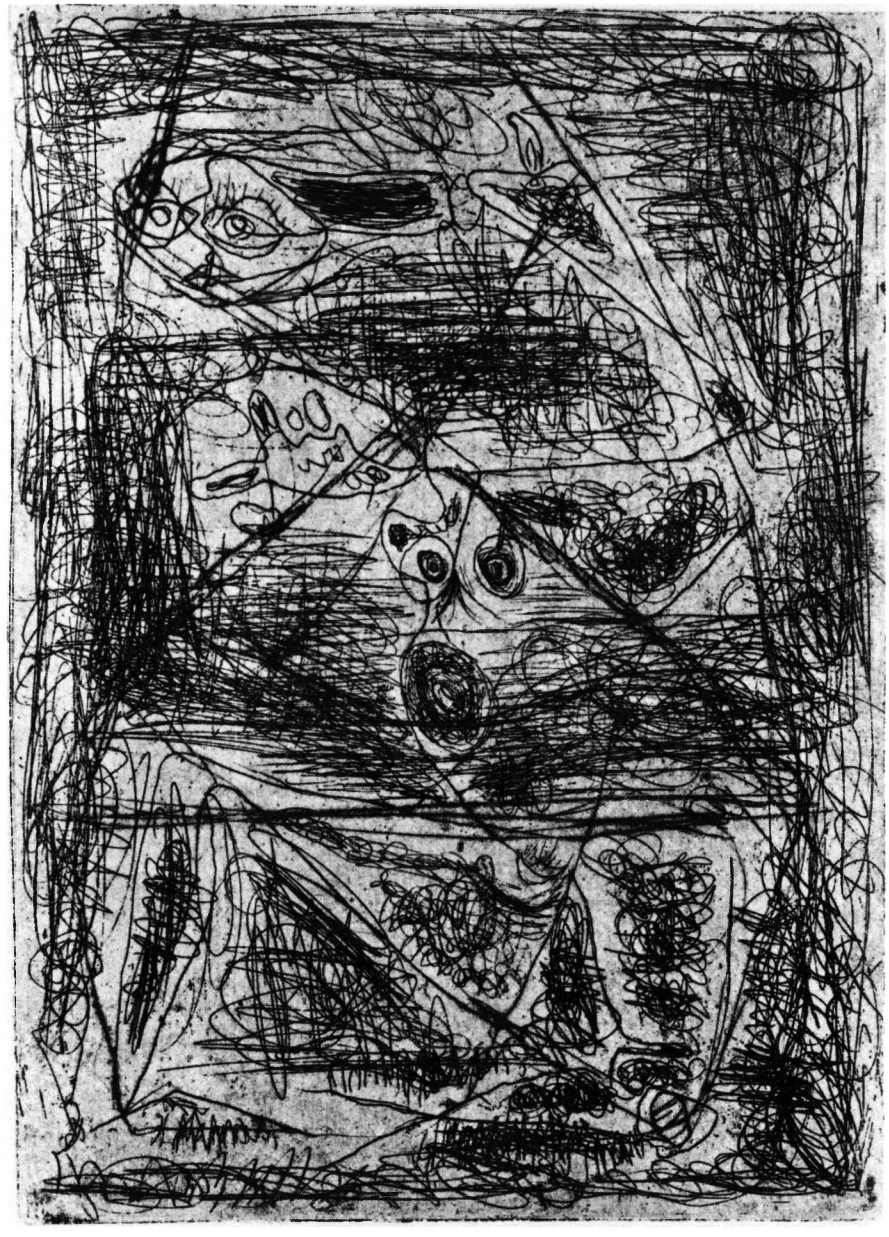


Fig.75 *The small world*, 1943, 21·3 × 25·7cm.

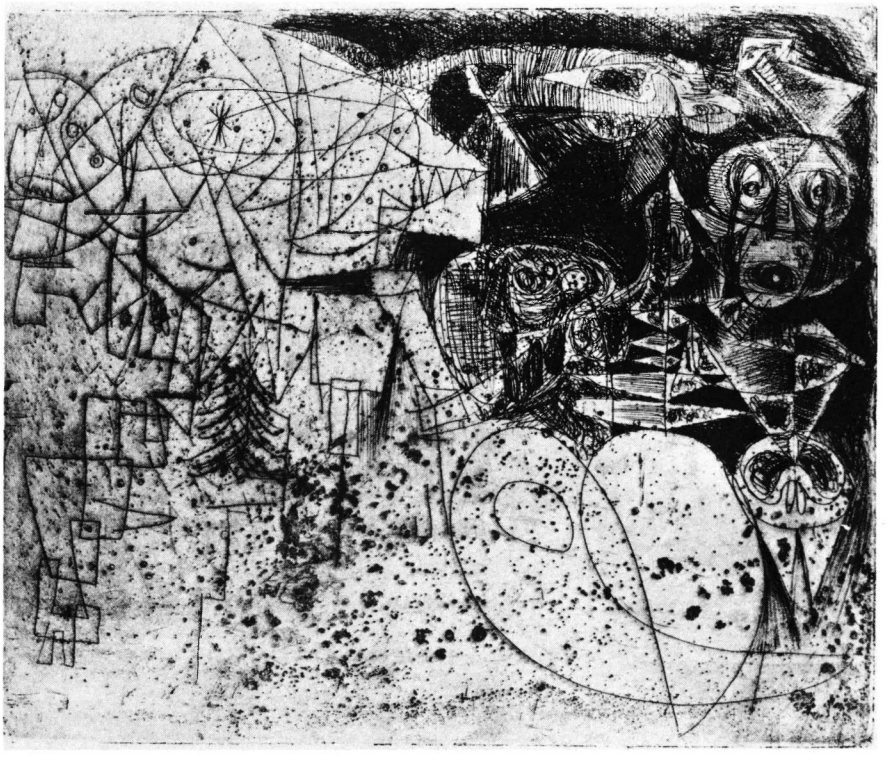
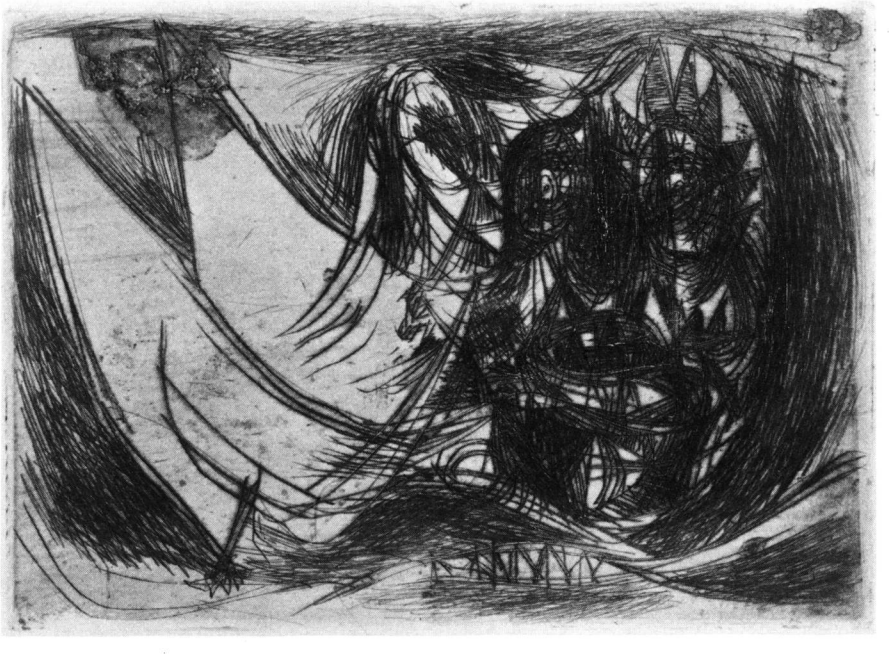


Fig.76 *The rare bird*, 1945, 10·8 × 15·4cm.



own œuvre, works by artists whom he considered important as his contemporaries. At the same time he endeavoured so to arrange the collection – in which he had set himself a definite goal and which he financed entirely out of his own pocket – that it would become a model of museum planning. He also wanted its buying policy to be exemplary, for he held that in this respect other similar institutions often lacked purpose and direction.

Thus Henri Michaux is represented at the Silkeborg Museum by a large group of works. The Museum possesses complete, or nearly complete, collections of the graphics of Dubuffet and Matta. Jorn planned to continue the series with the work of Wilfredo Lam and

Fig.77 *Untitled lithograph*, 1945, 35·5 × 49·5cm.

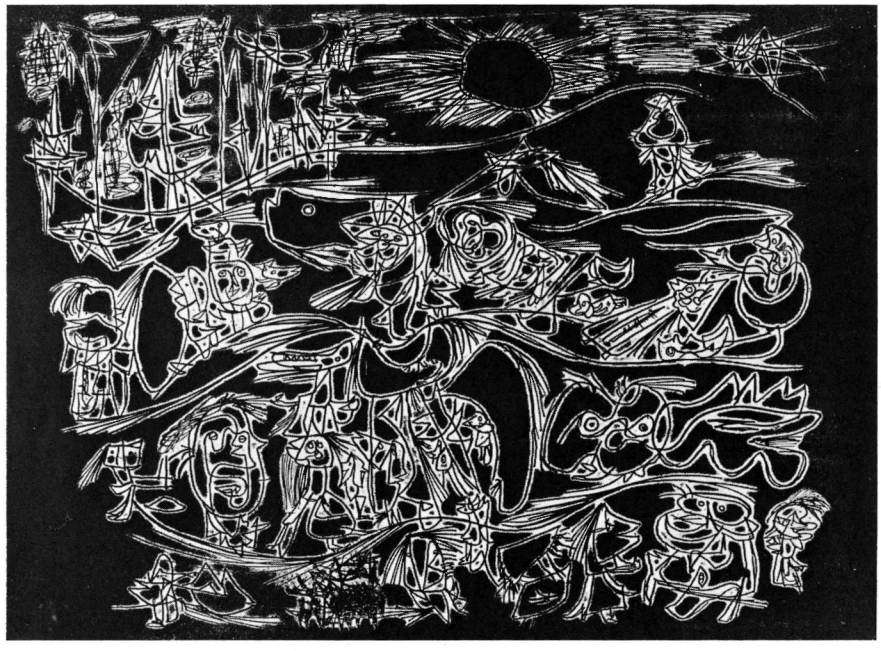
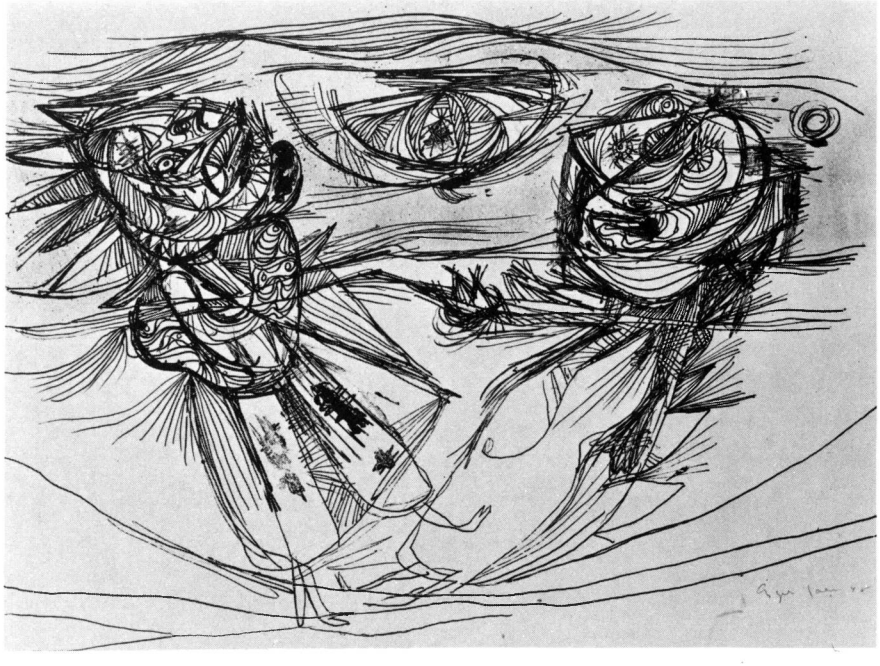


Fig.78 *Pin men*, 1945, lithograph, 35·5 × 49·5cm.



Corneille, but his death put an end to the programme. Yet, incomplete though it is, the collection stands as a most impressive witness to the breadth of what Jorn considered as the contemporary context of his art. He included artists with similar aims to his own as well as others of different and even apparently opposite viewpoints. In this way he presented a personal attitude to art history that differed from the traditional approach, which tends to classify artists by their similarities.

The importance of the Silkeborg collection of Jorn's graphics does not consist solely in the completeness of its run of published prints. It also contains many of the different states, proofs and variants that attend the production of a sheet. These provide an interesting insight into the process of printing; but, more importantly, they also throw light on the evolution of the image. And in Jorn's case it was certainly more than a wish to preserve records and clear his studio of space-consuming

Fig.79 *The laughing cat*, 1952, lithograph, 39·8 × 49·7cm.

Fig.80 *Untitled*, 1942, 6·2 × 19·1cm.

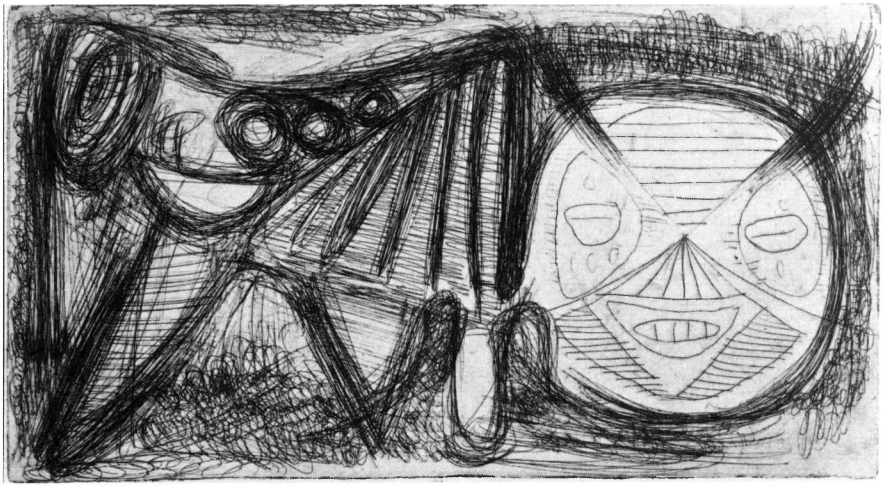


Fig.81 *Untitled and unsigned lithograph*, 1972.

Fig.82 *The eagle's share*, 1953, 13 × 10·7cm.

Fig.83 *Cosmic creation*, 1953, 12 × 16·7cm.

Fig.84 *Space woman*, 1953, 14·5 × 11cm.

Fig.85 *Flooded landscape in Holland*, 1953, 10·3 × 14·4cm.

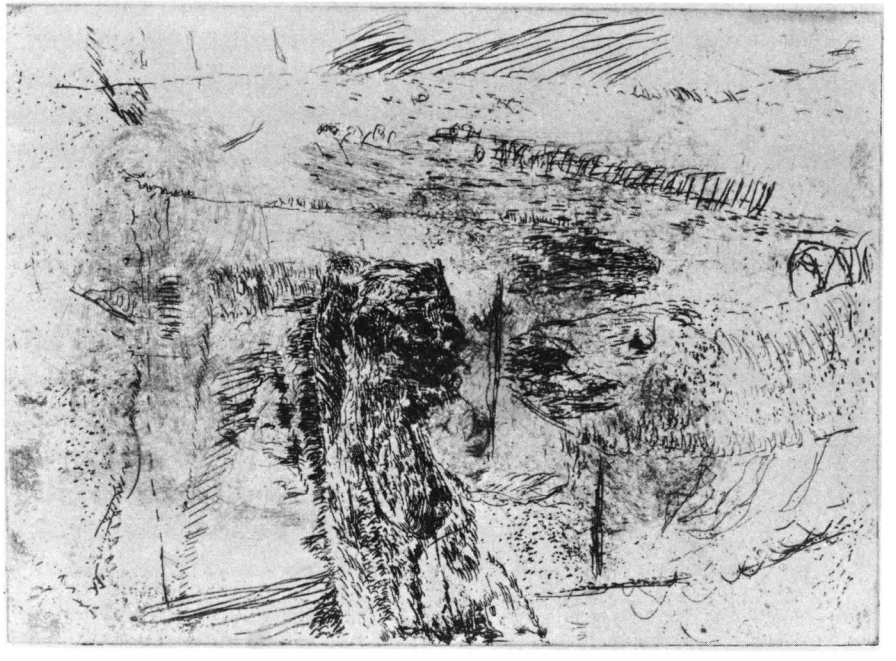


Fig.86 *King of the birds*, 1953, 14·5 × 10·8cm, from the *Swiss suite*. In the first edition the image is printed upside down, with the title *Beheaded* ('*Décapté*' [*sic*]).

rubbish that made him so often deposit in the Silkeborg Museum not only the definitive impression of a print, but also the many preparatory pulls, such as proofs, early states and variants. This studio material – the processes of print-making allowing for alternative versions – provides a kind of analysis of the image, which sometimes illustrates Jorn's artistic thinking more clearly and penetratingly than do his paintings. For in paintings the process of creation is usually difficult to follow: one layer is laid on top of another, the layers merge, and the topmost and final one masks the successive phases through which the painting has passed.

Prints are different, for they allow many insights into the stages of creation. A form is clearly established on the surface by contour and content, is overlaid and displaced by a new system of forms. Then all is once more embedded in one, two, or more layers, until the image appears in a strange multiplicity of layers of meaning and form. This is one of Jorn's ways of placing the image in the suspended state of ambiguity that he seeks. He also uses the opposite procedure, beginning with a dense coloured and graphic surface network, out of which he organizes the forms and defines the content when he comes to the final and uppermost layer, but not before.

Fig.87 *Imaginary solitude*, 1953, woodcut, 39 × 30cm.

Fig.88 *The wheel of fortune*, linoleum and woodcut, 28·7 × 22·2cm, from the front cover of *Les cornes d'or* ou *La roue de la fortune*.

Fig.89 *Noble roughage*, 1970, woodcut, 29 × 21cm.

Whichever method he adopts, he follows no preconceived plan but works in an automatic and haphazard manner that is derived from Surrealism. The field remains wide open to every fortuitous effect: success and failure are equally possible. The one necessity for Jorn is that he must apply his pictorial material in many layers, giving his image a multiple ambiguity and so creating a 'chaosmos'. The word denotes a world of appearances, a world caught in the act of becoming, and retaining the quality of impermanence, a world which represents what Klee calls a 'primal state of myth'. It signifies a world of images that extends from the imaginary through the marvellous to the magic, and encompasses the whole range of spontaneous imaginative experience.

The many variants or unique impressions he produces during the process of printing indicate his desire to keep the meaning of the image open.[1] This might involve changing the colours, as well as the order in which he prints from successive plates or stones, in relation to those of the definitive printing. Jorn's pleasure in playing with a material in which so many images lie hidden, questioning it layer after layer about the possibilities of expression it holds, has something of the quality of the ancient talent of the shaman magician raking for visions in the ashes.[2]

Jorn undoubtedly put his main effort into painting. Yet he himself did not differentiate or make qualitative distinctions between the techniques he used. He said, 'So, as far as I am concerned, collages, painting, ceramics or any other material all are the same to me. I have but a single hope and that is, by whatever means, to discover my face.'[3] And indeed, whatever material he has in hand, whether it be paint or the graphic processes, the image in his mind and the manner of its realization always stem from the same idea, as we shall see when we trace the history of Jorn's voyage of self-discovery in the area of the graphic arts.

The sheets he produced from 1939 onwards form the real beginning of his print-making. His pictorial idiom was becoming more independent and he had begun to master the basic graphic techniques, after a more systematic study in the 'open' studio of the Graphic School in Copenhagen. He had done earlier work in all the graphic techniques. This work, like his painting of those years, reflects the heterogeneous character of the formal concepts to which he clung during this earliest phase of the development of his style.

Jorn made a series of woodcut illustrations in 1933–4 in an Expressionist manner in which both form and subject-matter were plainly delineated.[4] Etchings done in 1937 depict female nudes in a system of minutely discontinuous lines and a manner that looks almost like classicism. But in certain lithographs of that time abstract configurations appear, which reflect Léger's formal discipline – for Jorn had been exposed to this during 1936–7 when he worked for ten months in Léger's studio.

[1] This is also reflected in his choice of titles: *vide infra*, Chapter 12.

[2] In an interview with Gunnar Jespersen, Jorn once compared himself to a shaman, cf. Atkins *Asger Jorn*, Bibl.373, footnote 14.

[3] *Au pied du mur*, Bibl.504, p.(10).

[4] Bibl.496 and 497.

With his final return to Denmark at the outbreak of war in 1939, Jorn's first phase with all its different influences ended. In his new situation, restricted as it was by wartime conditions, and in contact with his Danish contemporaries who had now moved closer to him,[1] Jorn's own ideas became clearer. His manner of expression grows more personal. His artistic imagination is now expressing itself more and more clearly through a world of strange hybrid creatures that begin to crowd on to the scene. The marks of the characteristically northern concept of sentient nature, which was one of the mainstays of Jorn's art, become more pronounced. The feeling for Surrealism, in the air at the time, deepens and again approaches magic and even myth. Side by side with this development of his subject-matter, Jorn's artistic method – that is, in the present context, mainly his use of line – becomes more independent.

His progress can be followed step by step in a series of some thirty etchings made between 1939 and 1945. Comparison of an untitled sheet of 1940 on the one hand (Fig.73) with, on the other hand, *The amorous river*, 1942 (Fig.74), *The small world*, 1943 (Fig.75), and *The rare bird*, 1945 (Fig.76) illustrates important stages in Jorn's development.

The Surrealist appearance of the 1940 sheet, with its graphic and thematic extravagance, has given way in *The small world* to a microcosm beset by shadows. The inhabitants are no longer the earlier droll, partly organic, partly inanimate figurations: they are phantom creatures in the shape of humans or animals which seem to entreat (Fig.75) or to threaten (Fig.76). The latter sheet is also remarkable in itself on account of its graphic manner. As in other works of the same year, the dense bundles of parallel hatchings produce arched, arabesque-like lines that cover the surface with a wide rhythmical movement in a way that becomes characteristic of Jorn's style.

This is only one of the means of graphic expression at his disposal, but it is one that recurs continually, whether it be etching, lithograph or woodcut. The other, partly opposite manner, occurs in the etching *The amorous river* from 1942 (Fig.74), a plate that is exemplary and interesting in many ways, with its chaotic system of lines furiously agitating the surface. The lines seldom clarify into representational signs, except for a mask, a motive that is highly characteristic of those years[2] and the ancient, magic apotropaic form of a pair of eyes, often repeated in Jorn's work, which emerges out of the wild tangle of the fabric. The hair-like lines of the early sheet of 1940 (Fig.73), always spending themselves in exuberant ornamentation, had their starting point in the graphics of Klee and Ensor, to which Jorn had devoted close study. This web-like net in which grotesque configurations are caught, has become a substance full of dramatic movement and expressiveness, yet the many layers of meaning that can be read into it remain below the threshold of any clear or tangible definition. Representation comes close to 'informality', to use a word that describes a whole movement among the styles of the period. Jorn's manner, as just described, can in fact be classified broadly as 'informal', though he never goes to the limits of non-representation. His imagination is too

[1] *Jorn in Scandinavia*, Bibl.426, p.35.

[2] *Jorn in Scandinavia*, Bibl.426, p.37.

figural for that, his responses too dramatic. He is much more interested in handling the *raw material* of his visions, the 'chaosmos'. He wants to seize the image before it has fully materialized, so that it retains something of its crude state. The image must preserve its ambiguities as well as its mysteries, without becoming either refined or precise.[1]

It was in the nature of things that most of Jorn's early graphics, executed at a time of personal poverty and public emergency due to the war, should have been issued in very small editions. Nor had these sheets, often extremely modest in format, yet acquired any great collector's value, so they easily became scattered and have often survived in but a single copy. In order to preserve the important incunabula of his graphic art Jorn was in later years occasionally persuaded to print new impressions. Thus in 1960 he collected twenty-three etchings of the series dating from 1939–1945 and issued them in portfolio (see Figs.74 and 75). He gave the portfolio the suggestive title *Occupations*,[2] meaning 'occupation' in the private *and* military sense: the sheets are the fruit of Jorn's activity at the time of the German occupation of Denmark.

The first lithographic work of any stature undertaken by Jorn in the Copenhagen studio was an edition of Chinese poems called *The jade flute*, for which not only was he the calligrapher and illustrator but he also translated the poems from French into Danish. The little book was printed in 1940, again in very few copies – Jorn says about ten – and a few years ago he finally agreed after much hesitation to bring out a new edition printed by the offset process.[3] It was only the thought of tracing back to its Chinese origin the poetic echo that had reached the Danish language by way of French, that induced Jorn to take this decision. So the book was reissued in an enlarged edition containing the poems re-written in pidgin English by the Chinese artist Walasse Ting from an English version translated from the Danish! Walasse Ting also transcribed the text into Chinese characters. Despite all these linguistic metamorphoses the poetic spark did in fact survive. The delicate poetry of the verses inspired Jorn to create images in a related key. They are characterized by a lyrical sentiment otherwise rarely found in his work. An example is *The girl with tears in her eyes*, of which there is also a painted version.[4]

It was not only the poetry that fascinated Jorn as he worked on the lithographs to *The jade flute*, his imagination was also quickened by his interest in the Chinese characters, which he studied with some thoroughness at the time. For his mind was full of the notion of a pictorial script that would render the sense of a word in visual terms. This was the beginning of the idea which he was to pursue in other works up to *Word pictures* executed in collaboration with Christian Dotremont.[5]

[1] The picture title *In the beginning was the image*, 1965, is indicative of Jorn's artistic and intellectual stance. This large and important painting was exhibited by the Kestner-Gesellschaft in 1973 and is illustrated in the catalogue (Bibl.263, Fig.74).

[2] *Occupations*, Bibl.500.

[3] Jorn-Ting *Chinoiseries*, Bibl.449. The date of the first edition is given by Jorn as 1940, whereas in *Writings*, Bibl.375. p.13 the date is stated as being 1943. According to Guy Atkins (verbal communication) the Danish edition was probably worked upon at various times between the two dates.

[4] *Jorn in Scandinavia*, Bibl.426, Figs.11 and 12.

[5] *Jorn in Scandinavia*, Bibl.426, p.59 *et seq.*

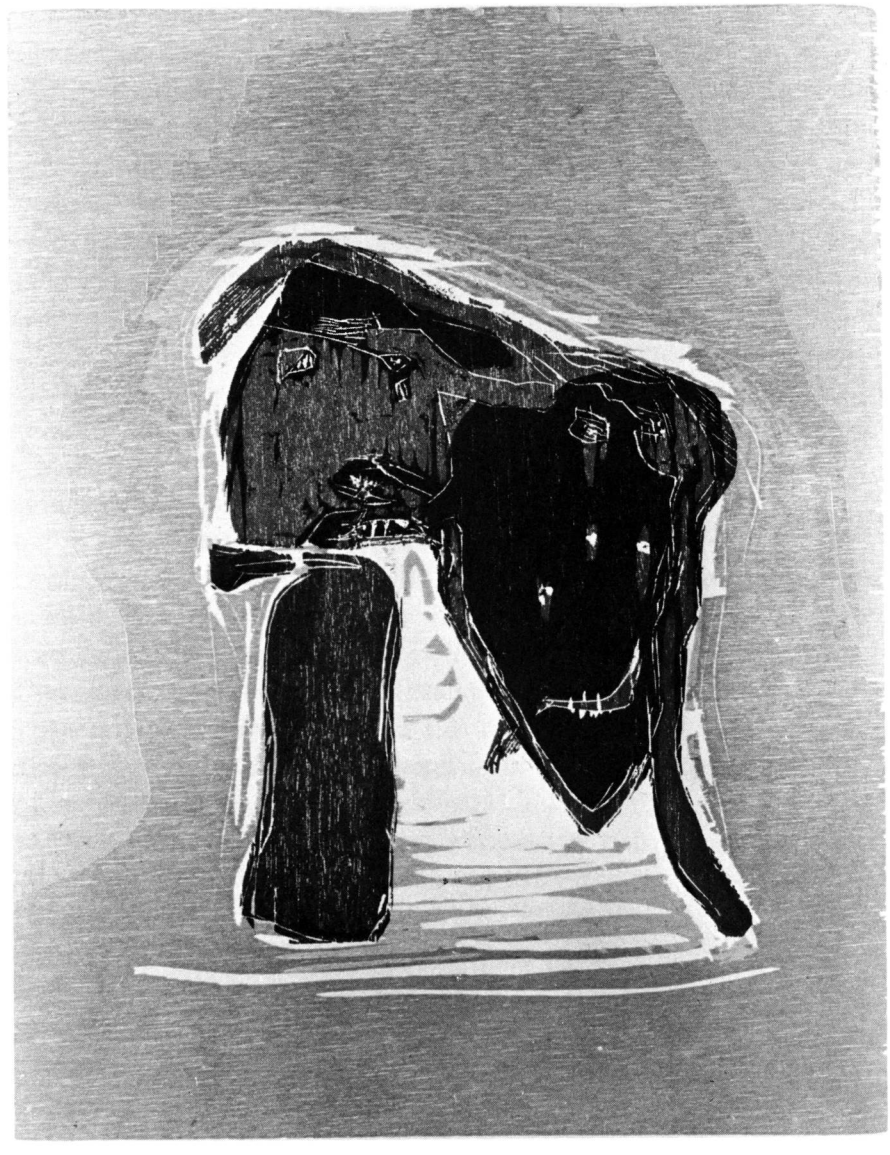


Fig.90 *Roller blind*, 1971/2, coloured woodcut, 56×45cm.

Quite different in character from the lyricism of the little Chinese book are the following important lithographs. There are eight of them, some coloured, and they were printed by I. Chr. Sørensen in Copenhagen in 1945 and published by ARS Sweden.[1] They might be described as representing the sum of Jorn's experience as a painter during the previous important years, transposed into lithography.

The large size of the sheets in itself reflects an entirely new desire for monumentality and pictorial quality. The surface is now organized with greater deliberation. A good example is an untitled sheet (Fig.77), in which the composition flows along in a sequence of definite horizontals, like lines of print, so that the imagery unfolds itself as in the plot of a story.[2]

Simple lines or a surprisingly *modest* system of hatching (rare for Jorn), brings into the picture an imaginative world that is sometimes heightened in its expression to the point of pathos, as for example in

[1] The exact size of the edition can no longer be determined. Bibl.498.

[2] The composition recurs in an untitled painting believed to date from 1946. *Jorn in Scandinavia*, Bibl.426, Cat.480.

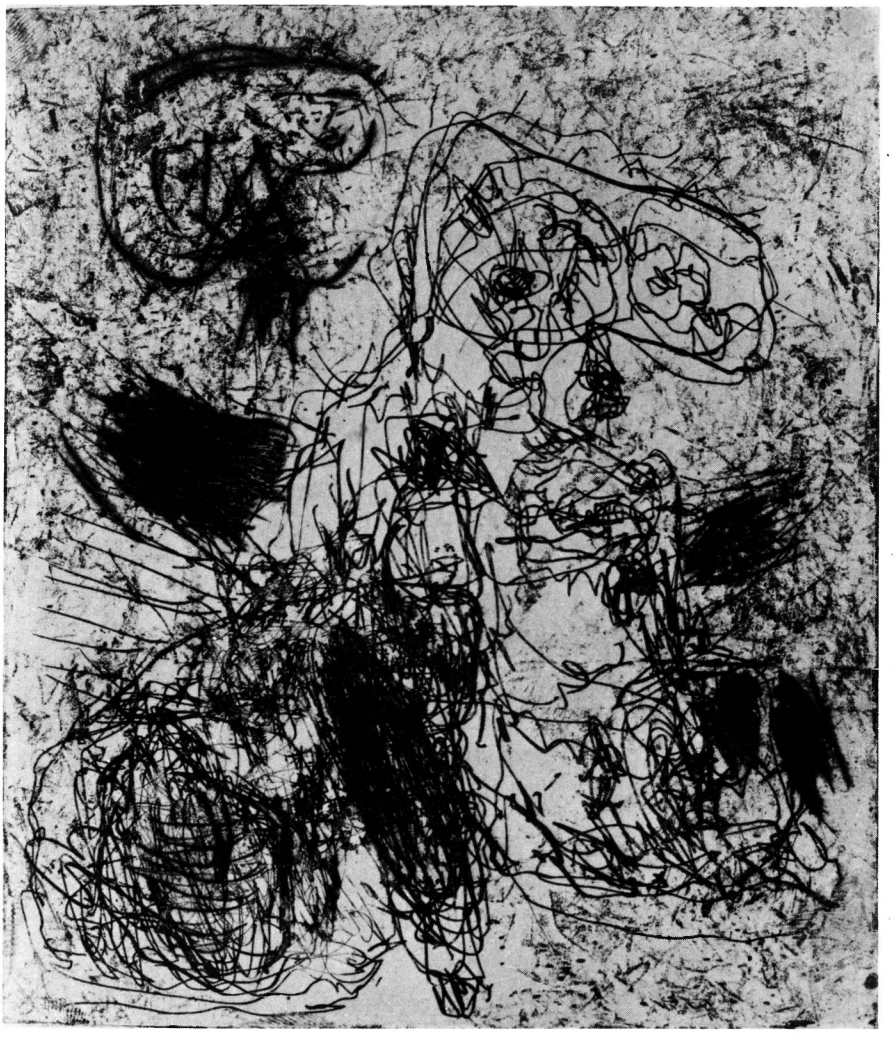


Fig.91 Untitled etching from *Cemetery of the moles*, by C. Caspari, 1959.

Pin men (Fig.78). This subject must have moved him greatly, for it reappears in a painting and again in a drawing.[1]

Certainly these variations on a theme in different techniques were nothing unusual, especially in earlier years when the sense of an image depended more heavily on tangible and objective figuration. And the relation between painting and graphics becomes even closer in the prints of the period 1952–4, which marks the next important phase in Jorn's work and is, in fact, one of its peaks. All the techniques – lithography, etching, woodcut, and linocut – were brought into play during the period of intensive creativity that followed Jorn's recovery from an illness which had nearly cost him his life. The months of inactivity opened the gates to a stream of work in which the phantasmagoric element in his imagination had strengthened and given his images the force of myth.

Central to his thinking was a work to which he gave the significant title *On the silent myth*. A great deal of preparatory planning and working out, in the form of drawings, slight oil sketches, lithographs, etchings and linocuts, went into this cycle before and during the time when it was transposed into its monumental format.[2] This was contrary to Jorn's usual practice and may have been connected with his state of

[1] Ibid., Cat.403. Two other lithographs from the ARS folder are reproduced in *Œuvre gravé*, Bibl.511, p.12, Fig.1 and p.13, Fig.2.

[2] *Jorn in Scandinavia*, Bibl.426, pp.81–92.

Fig.92 A lithograph from the *Jubilee* series of 1963.

Fig.93 Untitled lithograph from the *Head to foot* ('Von Kopf bis Fuss') folder of 1967.

health, for he found the exertion of painting quite beyond him at first and wearying for a long time to come.

Jorn's future development was to bring an ever-increasing versatility into his artistic processes. At the same time colour and line became more autonomous and expressive. The anecdotal element in his art receded, along with its occasional echo of Nordic folklore. And later the interplay of form and colour gave rise to associations and suggestions which became less and less clear and literal, sometimes to the point of vagueness. But none of this occurs as yet in the cycle *On the silent myth*. In this group, and the works associated with it, Jorn's imagination once more created a wealth of images of mythopœic power. During those years he found a form that was both powerfully expressive and rich in symbolic meaning. This applies to many of the imaginary creatures that reappear in his work in a variety of guises at all periods and are permanent features of his iconography – if, indeed, this term, with its associations of academic systematization, is in any sense appropriate to Jorn's art.

An example is the strange cat-like beast with the hypnotic stare that appears in a lithograph of 1952 as *The laughing cat* (Fig.79).[1] Comparison with an etching of 1942 (Fig.80) and one of Jorn's last lithographs of 1972 (Fig.81) clearly illustrates the curve of the development that we have just described.

The earlier sheet (Fig.80) shows a feline creature with a malevolent snarl. Its disproportionately large, clear-toned head suggests a magical presence. A simple system of lines distinctly describes its anatomy, down to the details of its ribs. The latest is another cat-like apparition depicted in the 1972 lithograph and suggested simply by patches of different colours. Between the two comes *The laughing cat* (Fig.79). It differs both from the early sheet in the simplification of the shape, consisting of an enormous head, the abode of an uncanny microcosm, and the paw with its birdlike claw – and from the late lithograph in the wealth of curiously fantastic concrete associations that develop in it and out of it and conjure up a whole fabulous world in the sign of the cat.

Yet it is etching rather than lithography that uses the same themes as the paintings at this period. When Jorn was convalescing in Switzerland during the winter of 1953/4 he produced many sheets, of which a high proportion were associated with paintings. We cannot be certain of the number of etchings he made, for he had no opportunity to print an edition, so he simply pulled a few proofs which soon became scattered and lost. As far as we can judge the material today, it must have amounted to some forty dry-point etchings. Twenty-three sheets from this series, of which the plates had survived, were published in 1960 as *Swiss suite*.[2]

Like *Occupations*, this suite was issued only after mature reflection but was then put together more or less at random. Yet the twenty-three sheets of the *Swiss suite* combine to form an unforced and

[1] After considerable hesitation Jorn agreed in 1970 to make a revised version of this lithograph, which existed only in proof. At the same time he completed three other lithographs from 1952/3. The result of this late revision, published under the title *The Silkeborg suite* (Bibl.508), was not altogether successful. The artist's proofs from 1952/3 are all in the Silkeborg Museum.

[2] Bibl.501.

natural cycle. For despite the numerous different modes of expression open to him and the range of his formal development, Jorn's art flows from an unusually consistent imagination. This goes for his manner as well as his choice of motif, as we have just seen in the example of the lithographs, and it applies to all the techniques.

There could be no better example than the *Swiss suite* of this, and of the way in which Jorn is able to transpose images that are primarily based on colour into the graphic medium. Examples are *The eagle's share* (Fig.82) – a key image for these years,[1] *Cosmic creation* (Fig.83)[2] and *Space woman* (Fig.84)[3] to mention only the most striking.[4] The transposition is made possible by a graphic style which, compared with the sheets of *Occupations*, is capable of subtler description and reflects a more conscious feeling for the graphic element. It has retained something of the early fine hair-like character, and forms a minute, tangled surface pattern of innumerable filaments, dots, broken lines and humorous flourishes, as, for example, in *A stranger in the village*[5] and *Flooded landscape in Holland* (Fig.85). Yet the surface is freer, less crowded: it has acquired a strangely suspended transparency that expresses an oddly enigmatic irony. These sheets are surprisingly close to certain etchings by Ensor, but the resemblance comes less from any use of Ensor as a formal model – though Ensor had once been an important factor in Jorn's development – than from an intellectual affinity that expresses itself in related graphic structures.

There are also, however, etchings such as *Cosmic creation* (Fig.83) and *Space woman* (Fig.84), in which the line swirls and meanders and achieves an expressiveness reminiscent of Munch. The arabesque-like rhythmic movement – which may be conveyed by either the line or the flow of colour – becomes more and more of a determining factor in Jorn's art and anchors it ever more firmly to the tradition of Nordic Expressionism.

I would mention one more sheet from the *Swiss suite: King of the birds* – or *Beheaded.* In a signed and titled proof in the Silkeborg Museum the image is printed upside down and called *Décapté* [*sic*] (Fig.86). It is a most impressive example of that *Double delirium* – to borrow the title of another sheet from the *Swiss suite* – which makes use of the same ambiguity: the power of the image to mystify that always fascinates Jorn.

The woodcut and its close ally the linocut give Jorn's graphic work a very particular accent. Their total number is not large by comparison with the lithographs and etchings. Jorn did not work at these techniques as consistently as he did at the others. One reason for this was that he did not always have suitable means of printing to hand. The fact that Jorn's interest was engaged by the woodcut – a technique that is rarely used nowadays – has a significance beyond the technical and tells us much about his artistic vision. The woodcut is the most ancient and

[1] *Jorn in Scandinavia*, Bibl.426 pp.63–5.

[2] Ibid., Cat.782.

[3] Ibid., Cat.837.

[4] The following prints also exist as paintings: *Sun swine*, *Valiant resistance*, *My castle in Spain*, *Children raising hell*, *A stranger in the village*, *The Swiss Guard*, *Committee of seven*. Cf. *Jorn in Scandinavia*, Bibl.426, Cat.645; Cat.831; Cat.843; App.20 and Fig.198; App.21 and Fig.199; App.22; App.23 and Fig.200.

[5] Ibid., Fig.199.

Fig.94 *Owl fetish*, a lithograph from the *Safety entrance* ('Entrée de secours') portfolio of 1971.

Fig.95 A lithograph from *The story of the costly loaf* by Halldór Laxness, 1972.

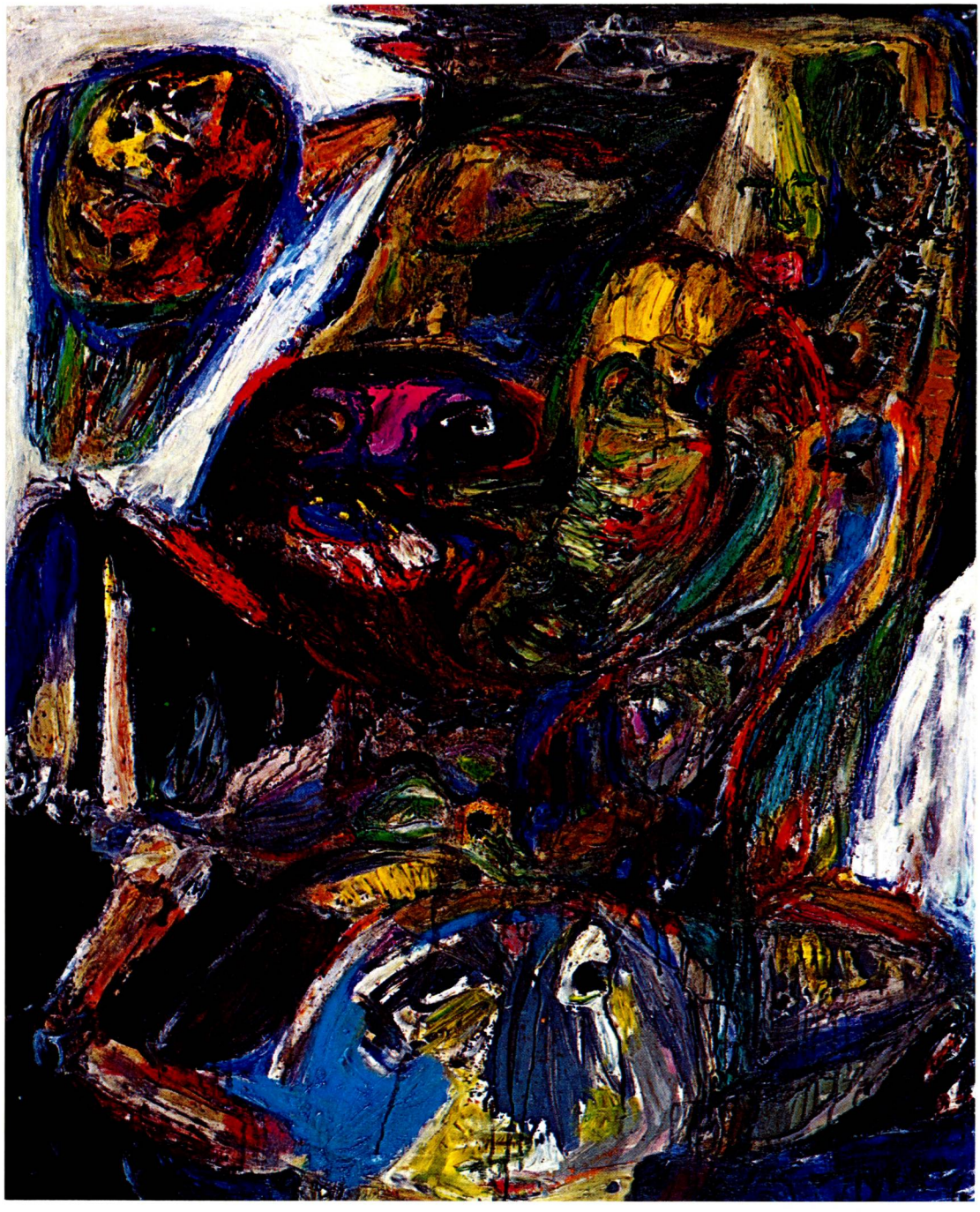


Fig.96 *The great victory*, 1955/6, 127 × 104·5cm (Cat.1006).

least flexible of the graphic processes. Its quality is entirely its own: austere, and always rising to an expressive resonance that eludes painting, drawing and the other graphic techniques. Its history is also more checkered than theirs, being punctuated by periods of neglect. Its last peak of excellence came with the work of Munch followed by that of the German Expressionists. The fact that Jorn's woodcuts belong to this tradition is also in a wider sense indicative of the whole creative tradition in which his art is rooted.

Like the lithographs and etchings, Jorn's output of woodcuts and linocuts greatly increased during 1952–3. A series of large sheets date from this period: some are linocuts, like *Council for the propagation of Danish beauty in foreign lands*,[1] others a skilful combination of woodcut and linocut, like *Imaginary solitude* (Fig.87) and *The wheel of fortune* (Fig.88), in which Jorn has used a wood-block to spread a delicately grained film of colour over the linocut motif. Jorn's linocut gives the ancient theme of the wheel of fortune – which he used also in his paintings of the period – a strange, eccentric form.[2] With its arabesque-like interlacings, among which the movement of ascending and descending human bodies is suggested, it is oddly reminiscent of the symbolic ornamental forms of early Nordic art.

The linocut illustrations to *Risk and chance*, the book that Jorn wrote during the fateful crisis of his illness in 1951, date from the same period and show the same pronounced feeling for ornamental abstraction.[3]

Jorn gave up the woodcut after 1953, returning to the technique only after a long intermission, in 1964. He then produced a great many small illustrations to his book published in that year, *Ting og polis* ('Moot and City State'). He also worked on a few larger sheets, which, due to technical problems, remained unpublished until 1970, when they appeared as a suite of nineteen woodcuts (see Fig.89).[4] They were followed in 1971–2 by further sheets, among them twelve coloured woodcuts which were issued in a portfolio and called *Études et surprises* (see Fig.90).[5] It is interesting to see that this fairly intensive preoccupation with the woodcut had been preceded by a series of collages dating from 1968. With their similar precise, angular outlines – dictated, of course, by the medium – the collages bear a striking resemblance to the woodcuts.[6]

After considering Jorn's woodcuts we must turn again to his etchings and lithographs. These were produced over a long period during which their modes of expression developed continuously and along the same lines as those of his painting. In the late 1950s, in both paintings and graphics, an impassioned movement begins to invade the picture area and almost no forms are decipherable in the swirling, sometimes chaotic, motion of the handwriting (see Figs.91[7] and 92[8]).

[1] *Jorn in Scandinavia*, Bibl.426, Fig.197.

[2] Ibid., p.75 *et seq.* and Cat.732 and 797.

[3] Ibid., p.88 and *Writings* Bibl.375, No.89. The book appeared in a private edition in 1952. Jorn did not have the means to pay for a machine-printed edition of the book. He stamped the illustrations in by hand.

[4] Nineteen coloured woodcuts in various formats, Bibl.506.

[5] *Études et surprises*, twelve coloured woodcuts, Bibl.510.

[6] Many of the collages are reproduced in *Au pied du mur*, Bibl.504.

[7] *Friedhof der Maulwürfe* ('Cemetery of the moles') contained eight etchings by Jorn, Bibl.499.

[8] *The Jubilee series* of 1963 consisted of twenty-four coloured lithographs, Bibl.502.

Fig.97 *The decadence of Venice*, 1956/7, 100×80cm (Cat.1014).

However, towards the middle of the 1960s a certain clarity and concentration returns to the structure of his work. Contours again become legible within the flow of lines and colours, and intelligible associative themes emerge from the incidents on the picture surface (see Figs.93[1] and 94[2]). The motive, existing now in a more diffuse atmosphere, is certainly far removed from the earlier world of fable. The imaginative drive of Jorn's deeply disturbed nature is no longer personified in a multitude of magical and mythical beings. It is now wholly confined to the field of visual metaphors for the perceptions and states of the artist's spiritual experience, and the reflection of these in the image become increasingly intense and powerful.

The change is well demonstrated by Jorn's last works in lithography, his illustrations to *The story of the costly loaf*, by Halldór Laxness. He uses small cryptograms that are oddly fugitive, as though a gust of wind had caught them, to provide a kind of running commentary on the Icelandic author's hand-written text. And five lithographs (see Fig.95) give a linear and colourful illustration to a story that is very much after Jorn's own heart: it tells of a girl who gets lost in the wilderness as she goes to fetch bread. Though perplexed and on the wrong path she is saved by the miracle of light.[3]

So ends Jorn's work in graphics. It is an important chapter in the painter's activity: in graphics, as in the other branches of his art, he 'discovers his face'. And the result is an imposing and lasting monument, human as well as artistic, to Jorn himself and to our time.

(Translated from German by Janet Seligman)

[1] For details of the *From head to foot* folder, see Bibl.503. Other lithographs from this series are reproduced in *Œuvre gravé*, Bibl.511, pp.28–30, where the reader will also find reproductions of lithographs from *9 intimités graphoglyptiques*, 1969, Bibl.505, pp.30–3.

[2] Further illustrations from *Safety entrance*, Bibl.509, will be found in *Œuvre gravé*, Bibl.511, on pp.36, 37, 43.

[3] The folder contains five coloured lithographs and numerous marginal illustrations, Bibl.512.

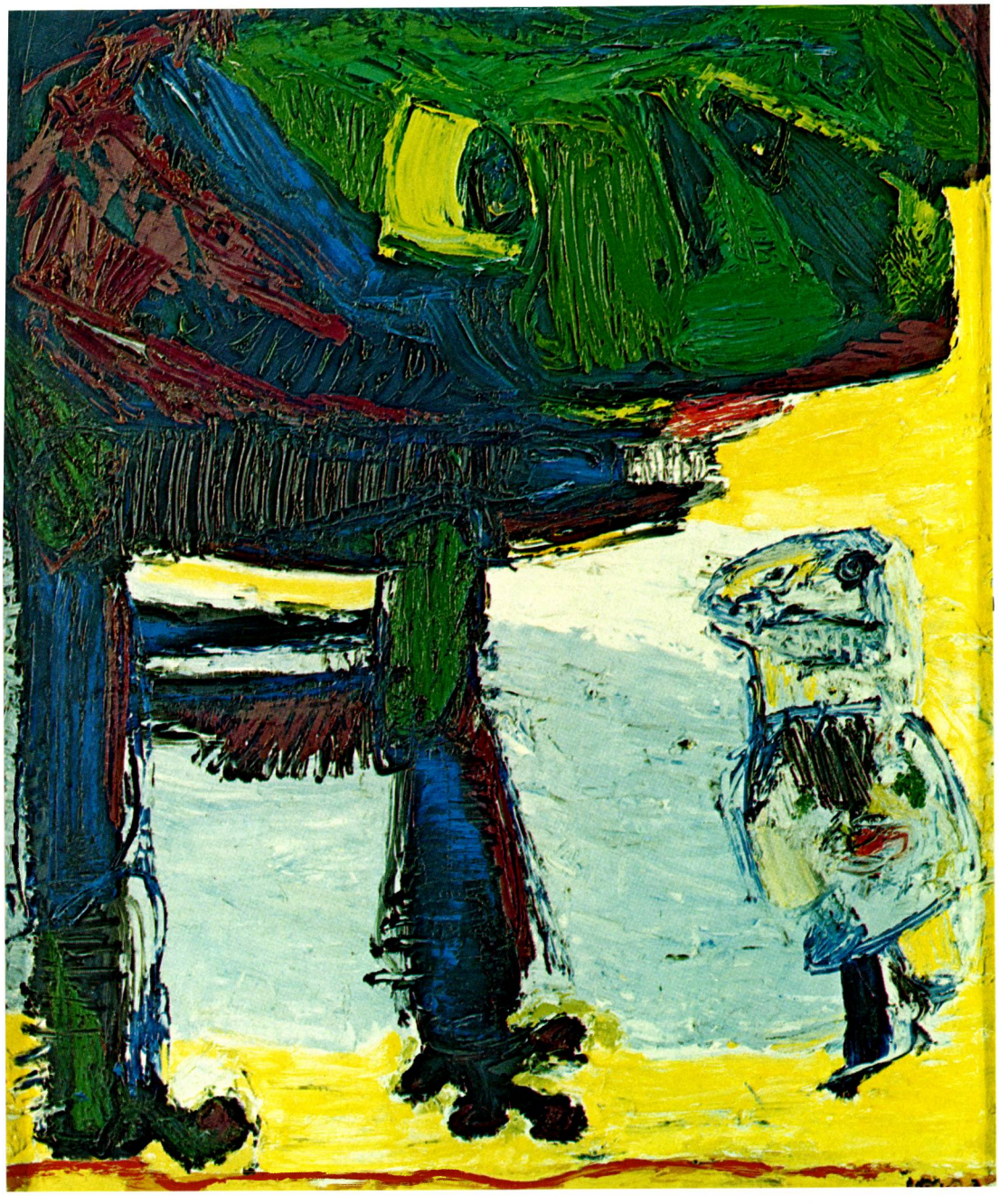


Fig.98 *Attention, danger*, 1957, 100 × 81cm (Cat.1028).

Chapter 9: Tapestries

by Pierre Wemaëre

Fig.99 Jorn is pinning up a tapestry sketch at Wemaëre's house in Normandy.

We're going to make a tapestry! This is what we promised ourselves as we parted after our reunion in 1946. Asger and I had not met since 1940. He had continued with his painting, while I had taken up weaving. Why should we not try to make a tapestry ? The two techniques couldn't be so very different, particularly when you know nothing about the subject. You can be as daring as you like without worrying about convention. In a piece of weaving the threads of warp and weft criss-cross in every possible and imaginable direction, leaving more or less of the warp or weft visible. This produces the great variety of effects that we see in all the different cloths around us. In tapestry, on the other hand, the weft threads must completely cover those of the warp. The latter remain invisible and the design is made by a series of passes of different coloured wools.

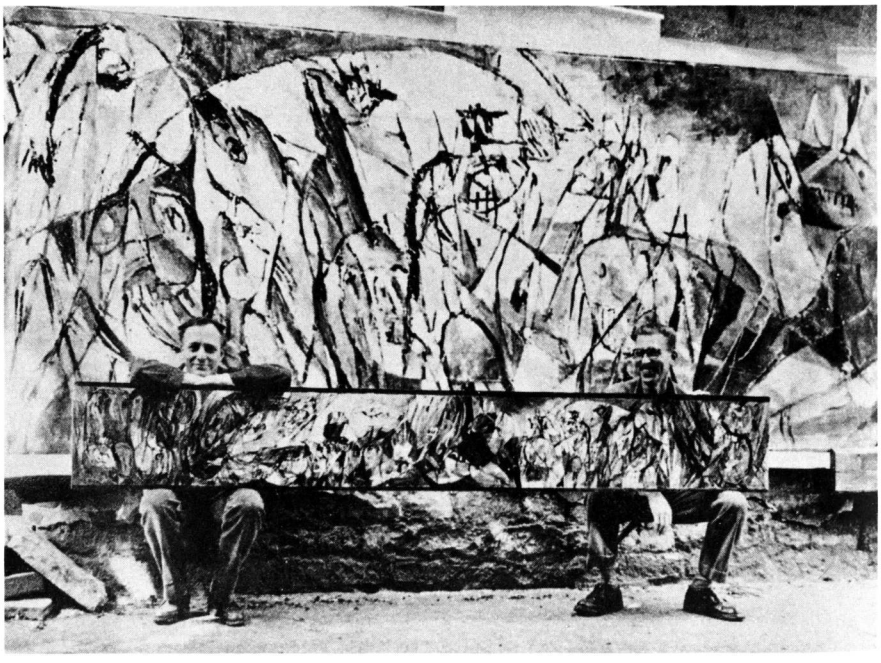
In order to start our new venture I took a Peruvian pattern which appealed to me and I copied part of it during our first day when neither of us left the loom. I worked busily, using my hands and feet, while Asger kept up a never-ending commentary on my work or told me about all the things that had happened in the six years during which we had been parted. All this took place in the Normandy countryside, where I had been living since my marriage, and after long hours spent in the studio, we would go out and enjoy the warm spring evenings. Next morning I would resume work with zest, following my Peruvian pattern. The design was a bird perched on a decorative motif. When Asger got up late, as was his habit, he was pleased to see the progress I had made. Then, suddenly, he would jolt me out of my rut. I stopped my painstaking copying of the pattern and we launched out into free invention. This did not make the work any easier and it caused the bird to fly off to new worlds!

We then decided to put a round yellow shape above the bird, like a moon, as we said in joke. While we worked on, the yellow ball began to look monotonous, so we turned it into a reddish-brown. We had almost finished doing this when my wife joined us in the studio, which was at the far end of the garden. As she came in she told us to go out and watch the eclipse of the moon. There, in the garden, the three of us gazed up at the sky and saw the very event that we had just woven on the loom. A sign indeed! Our work must obviously go on.

Asger took his turn at the loom and became as excited as I was. He was always having new ideas and would brook no obstacle. Yet we were

Fig.100 Detail of *The bird in the forest*, 1946, tapestry, 96 × 205cm.

Fig.101 Jorn (left) and Wemaëre with a sketch for *The long voyage*.



forced to abandon certain eccentricities which would have been either impossible or unsatisfactory if we had tried to carry them out. We worked together, handling the stretched warp threads as we pleased. After a few days of this absorbing exercise Asger went back to Denmark, promising to return the following year.

On my own once more I returned to my weaving (my bread and butter) and decided to buy a proper tapestry loom and more conventional materials, so as to obtain more durable results. I received little encouragement and support from the professionals whom I met, but at least they helped me to procure a horizontal loom, cotton for the warp, a comb beater for beating in the weft, and bobbins for coiling the threads. I tried out several things on my own, using the new materials.

I now saw I needed a guideline by which to work, not the traditional cardboard pattern, but at least a sketch that I could use as a basis and that we could discuss when we were together. The sketch would be something that I could refer to, though as I worked I would probably modify some of the forms and colours as inspiration dictated, or to fit in with the appearance of what I had already done. It was essential that the work should remain alive as long as it was on the loom, with all the mistakes that this might involve, as well as all the useful ideas that I might stumble upon. Whatever happened, the work must not become set, there must be no break between the moment of conception and that of completion. This was clearly the main problem, as the future was to prove.

Asger arrived in Normandy the following year, accompanied by his whole family. We resumed our joint work and made a number of small pieces, as well as the sketch for *The bird in the forest* (Fig.100), which we started together and which he left me to finish when he set out for Tunisia. This was our first important piece. It had certain technical faults, but it symbolized our determination to avoid the constraints of the traditional methods.

g.102 *Summer flower*, 1958, tapestry,) × 300cm.

Fig.103 Jorn holding *The long voyage*, with sketches in the background.

At Djerba in Tunisia, where we met again a few months later, we often discussed our work and we made visits to the blanket weavers, familiarizing ourselves with their primitive looms and their handspun, home-dyed wool. We were fully resolved to use handspun wool in our next tapestries, or at least to vary the threads. We would use wools of different thicknesses, or we might choose different materials, perhaps mixing wool and cotton with synthetics, or matt textures with shiny ones. We gave no thought to the imperfections that this would cause in the finished work. But where could we find help? We had little time to spare, for we both had our own work to do, and the linen worker's loom is very exacting. You have to be at it, bobbin in hand, hour after hour. Several Danish pupils came and spent a few months with me, learning and making small tapestries while I was continually there in the studio doing my weaving. Then everything came to a standstill. Asger went into a sanatorium.

The moment he was back in Paris we decided to make a big tapestry. Since we had no loom large enough for such a job we visited M. Beaudonnet, a linen worker living in the Paris area. We explained to him our technique for designing and executing tapestries. He smiled and refused to weave anything for us without a full scale model of how the work was to look when finished. In Versailles we went to work to paint *Summer flower* (Fig.102) in water-colour on paper. We took our drawing to M. Beaudonnet. From time to time we called on him to see how he was getting on. Sometimes we created a disturbance by taking up our places at the loom and upsetting his routine. He was very kind and tried to enter into the spirit of our venture, but his long experience as a weaver and his technique got the better of our desire for experiment. The finished work showed us quite clearly that it was like all the tapestries made in traditional studios rather than being our own. It was much better made than ours, but also much less alive. We would have to adopt another formula in future.

Asger longed to get a commission for a very large tapestry. He was not at all worried as to how or when it would be produced. The perpetual wanderer himself, he relied on my perseverance and stability to carry such a job through. It was at this point that the Danish Arts Foundation invited him to make a large ceramic mural for the new secondary school in Aarhus. When he came to see me he told me that he would only agree to make the ceramic on condition that they would at the same time commission us to make an important tapestry. We felt fairly optimistic and we set about making a first model to submit to the Danish committee. And so negotiations began.

In Dijon in the autumn of 1957, together with M. de Bazelaire, we organized a retrospective exhibition of tapestry, with demonstrations. My loom was set up in the Cellier de Clairvaux alongside the exhibits, and a linen worker using one of our designs showed the public how it was done. This linen worker was called Paola. She became a friend and stayed on to work with us until our experiments came to an end. In fact, when the exhibition was over we asked her to weave one or two small things. She agreed but was rather slow in getting started, which didn't altogether please me. Time passed and the Danish committee vacillated, agreeing and then again refusing to commission our tapestry.

One fine morning in the spring of 1958 Asger rang my doorbell

in Versailles and rushed in to tell me that we had at last succeeded: the commission was ours and now we had to get busy. We made some slight alterations to the first sketch and then produced a model on a scale of 1:5. Having filled in the main outlines and some of the solid areas, our method was to paint on the model turn and turn about in our respective studios, working independently, and only meeting to compare results. This meant that certain parts painted by one of us and approved by the other remained intact, while others were changed by both of us in collaboration. Such were the origins of *The long voyage* (Bibl.341), the culmination of our joint work in tapestry. It had to be finished by 1 January 1960 and was to measure 1·80 × 14 m. We had eighteen months in which to do it, no studio and no weaver apart from Paola and myself, since Asger was off again on his travels and had entrusted the work to me. I discovered premises in the Rue Saint-Denis in Paris, where the painter Yvette Prince rented me a room in her lodgings. She herself became interested when she saw us beginning to set up the studio and she asked to be initiated into our work. She soon acquired a taste for the job, so that she and Paola were the first weavers of *The long voyage*. Later two other artists who were also new to weaving produced many a large area.[1]

I was in the studio almost every day and took an interest in everything. Physical tasks, all the dull chores, had to receive the same care and attention as the most interesting activities. Only by such dedication could the work acquire a life of its own. I supervised the choice of wools. On some days I had to dye certain skeins in order to finish a piece or modify the shade of colour. On other occasions I would weave a motif or elaborate it to show how I thought it should be done, or I would simply smooth out a skein of wool that was so tangled that no one had the patience to wind it on to the bobbin. Our working tools were extremely primitive, but it all created an atmosphere. In fact there was no lack of atmosphere in the Rue Saint-Denis – whether on the pavement outside or in the studio itself, particularly when Gilbert played the guitar!

The model had been photographed in black and white to the size of the finished work. The enlargement inevitably contained some fuzzy passages. The weavers then had to interpret, which made their work more interesting but also led to mistakes from time to time. I was in charge and had to decide whether to make the weavers undo a piece or whether to let the misinterpretation stand, which meant modifying the next section to fit in. This kept the work alive throughout the eighteen months. We did not fall into the standard error by which an artist paints a cartoon which is then handed over to a craftsman, without contact between invention and realization.

Alongside the loom on which we were weaving *The long voyage* there was another loom for beginners who wanted to learn from us. Some of these became enthusiastic and joined in our work, others lacked the necessary patience or interest and left without more ado. In this way the little experimental community continued to acquire helpers until *The long voyage* was completed and our collaboration came to an end.

[1] Those who collaborated on the tapestry after the autumn exhibition in Dijon in 1957 were, first, Paola Faimali; and later in the studio in the Rue Saint-Denis (under the direction of Yvette Prince): Gilbert Heck, Micheline Van, and Inge Bjørn.
For an interview between Inge Bjørn and Poul Gammelbo, see Bibl.495.

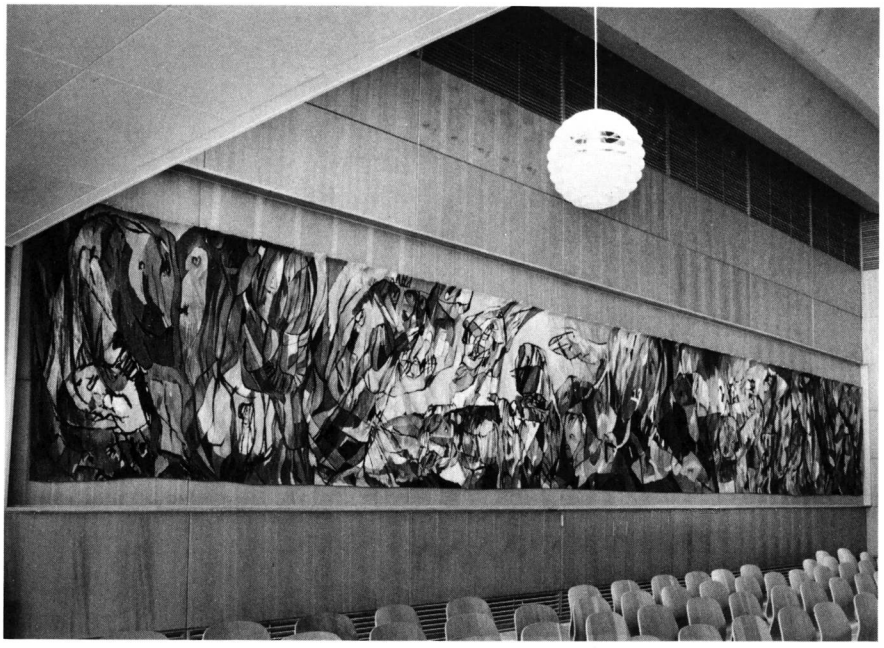


Fig.104 The big tapestry *in situ* at the Aarhus Secondary School.

In December 1959 we at last unrolled the work we had so patiently carried out. Now we could look at it before sending it to Denmark. We exhibited it, along with all our other tapestries, at the Galerie des Quatre Saisons in Paris. We wanted to give our exhibition a suitable send-off, so we called on Gaston Bachelard, whom Asger was seeing frequently at this time. We described to him how the big tapestry had been conceived and woven and we asked him to write a few words about our joint enterprise. In a few minutes he had grasped the point and he wrote us a catalogue preface which he called *La création ouverte* ('Open creation').[1]

Open creation

Two painters who appreciate the wealth of creativity that exists in modern painting have pooled their resources. They have discovered a common source of inspiration which engages their energies. Now they have completed their task with the help of others who were persuaded to join in.

At one time the two men were painters. Now they are tapestry makers. Each of them once stood alone in front of his canvas. Now they have become leaders of a team that practises a technique which calls for patience and a slow tempo. A master tapestry maker usually puts all his talent into the design of the 'cartoon'. He plans the whole range of skeins in advance. After that, skilled craftsmen come and translate his splendid drawing into the language of wool. This causes a break between creation and execution.

By becoming *complete* tapestry makers – creators and craftsmen combined – Asger Jorn and Pierre Wemaëre have been able to exercise their creative powers at every phase during the growth of the work. Tapestry is for them, in the words of the philosopher, 'a continuous creation'.

[1] The passage is a slightly shortened version of the French text which appeared as one of the two prefaces for the exhibition catalogue (Bibl.341).

The cartoon implies a closed world. It imprisons the craftsman. As his bobbin picks its way from cell to cell, his only moment of pleasure comes when he discovers a fine wool that exactly matches his needs.

Partnership had an immediately liberating effect on the two artists. But two alone could not have produced the tapestry fast enough. Work that drags loses its vitality, so they enlarged their community. Their loom became an open workshop to which came new workers who were eager to realize their dreams in this enterprise. What a splendid example of open creation! When one craftsman replaces another he says to his predecessor: 'I shall base my work on yours, but I shall also add something of my own.' Little by little a world is woven. It takes many creators to make a good universe!

Jorn and Wemaëre, the two movers, returned from time to time to encourage the work of creation. They put new sap into the growing tree. They gave a new impetus to the imagination. And so the image of wool worked itself free from the stiffness of the sketches. It escaped the tyranny of the masters of the cartoon.

The tapestries of Jorn and Wemaëre came into existence by a gradual process. Their history of continuous creation makes them pulsatingly alive to those who now look at them and touch them.

I find it good when work expresses life and when it imparts its own life to the life of the artefact. So I admire this image in wool that started as a plant. I admire those great leaves that rise so slowly under the patient hand of the dreamer. And as the dream takes shape, so the plant becomes not a flower but an eye!

Anything is possible for those who dream long enough, *who dream in their work*.

(Translated from French by Janet Seligman)

Fig.105 *The defender*, 1957, 146 × 114cm (Cat.1029).

Fig.106 *Shameful design upon a girl's first fruits*, 1957, 100 × 80cm (Cat.1030).

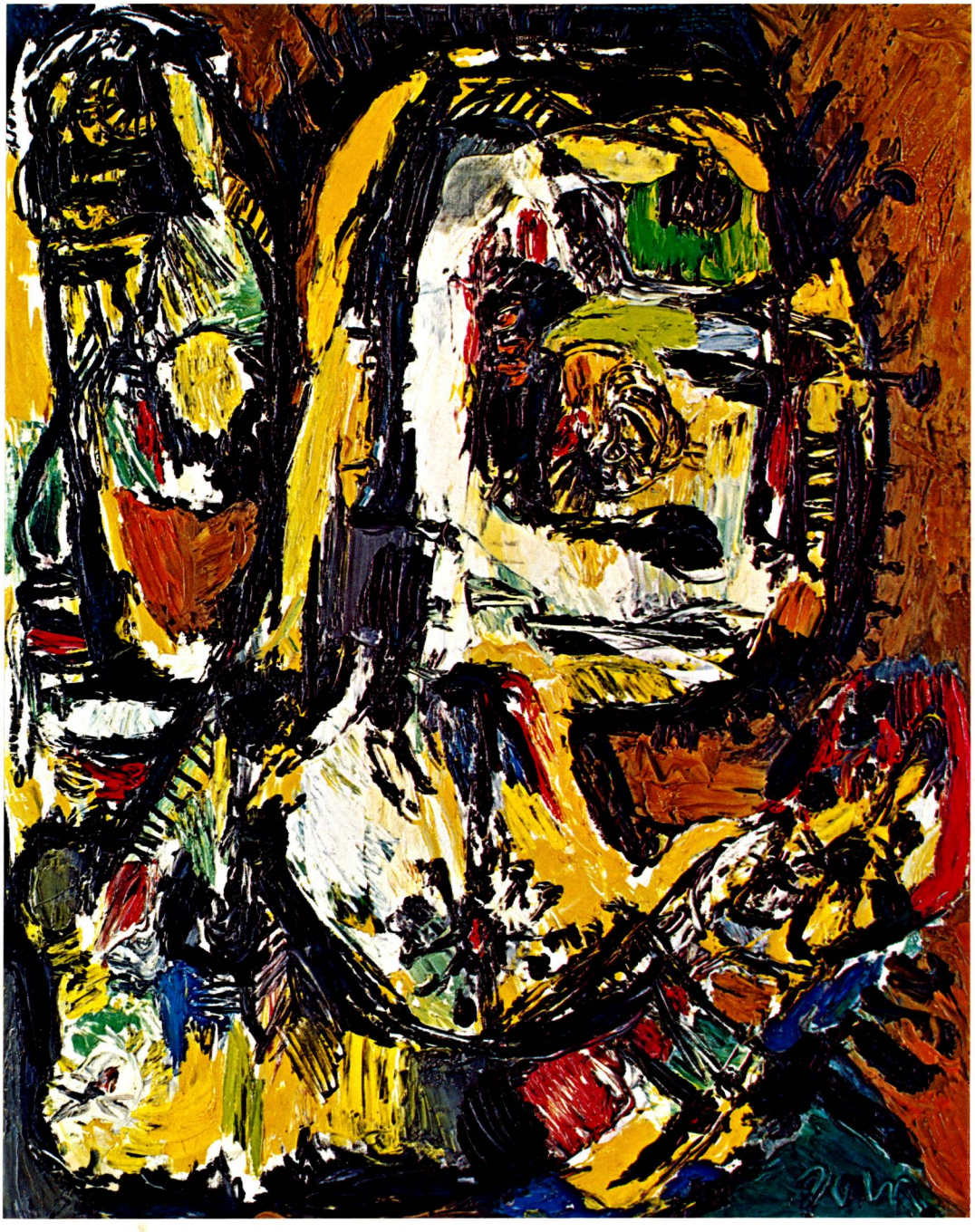


Fig.107 *The stubborn bird*, 1957, 100 × 81cm (Cat.1035).

Fig.108 *Half-moon*, 1957, 137 × 102cm (Cat.1043).

Chapter 10: Writings[1]

'Eisbären sind jedoch nicht weiss, es sind vor allem Bären.'
(*Gedanken eines Künstlers*)

In 1964, on the occasion of Jorn's 50th birthday, there appeared a bibliography of his published works, which then already amounted to more than 200 entries, if we include the ten newspaper interviews listed at the back of the book.[2]

The bulk of Jorn's literary output consists of books and periodical articles written mostly, but not exclusively, in Danish. Although one is told that Jorn's untranslated Danish books have considerable intrinsic merit, this chapter is confined to works that are accessible in German, French or – in the case of one article – English. For publication details the reader is referred to the bibliography.[3]

Where did Jorn find the time for his prodigious literary output? On what subjects did he write? How do the writings fit into his main preoccupation as an artist?

The first question is probably the easiest to answer since it is merely a matter of timetable. Jorn was in the habit of going to bed late, and he was capable of concentrated reading and writing at all hours of the day or night, regardless of the noise made by children or other domestic disturbances going on round him. Every now and then in later years he would take long holidays from painting in order to refresh his mind. During these periods he read, did library and field research, wrote and travelled. His choice of reading tended to run in two opposite directions: serious scholarly works and trashy fiction in paperback. Most of his serious reading was in the natural and social sciences, and in the history of art of the so-called Dark Ages, which he had made his special field. His enormous literary output would be unthinkable if he had not worked at great speed and – be it said – without troubling to revise or refine what he had written. I once asked him why his books are so incoherent. His answer was typical. 'When I write I climb around the building and sometimes I don't know if I'm still in the building or somewhere outside on the scaffolding.'

The subject matter of Jorn's writings covers a wide range, even including economics. His main book on economic theory has not been translated from Danish, but there is a pamphlet in French called *Critique de la politique économique: suivie de la lutte finale*. Economics apart, two of his major works were translated from Danish into

[1] This chapter is based on an article, written in German, for the catalogue of the Jorn retrospective exhibition of 1973 (Bibl.263, pp.28–32).

[2] *Writings*, Bibl.375.

[3] Ibid. and for later works Bibl.381, 382, 384, 410, 430, 448, 449.

Fig.109 The dust jacket of the book on Normandy graffiti.

Fig.110 In 1962 Jorn grew a Karl Marxian beard for the portrait on the cover of his book on economics.

German as *Gedanken eines Künstlers*. The first part of this book is *Heil und Zufall* ('Risk and chance'), described in the preface as 'a defence of my adventure as an artist'. It was written in hospital at a time when Jorn's life hung in the balance. He found it difficult to come to terms with his illness, as he wrote at the time: 'To become reconciled to illness is one of the hardest things to ask of anyone who comes from one of the northern countries, where good health is the great and (today I have the courage to say it) sick dream.' The climax of the illness coincided with the collapse of the COBRA movement, whose last exhibition took place in 1951. The book therefore reflects a confrontation with death and the failure of a dream.

In the second part of *Gedanken eines Künstlers* we find *Die Ordnung der Natur* ('The order of nature'), where Jorn discusses the scientific theories of some of his favourite physicists and mathematicians, Niels Bohr, Lupasco, Nicolai Kozirev. He entered into discussion and controversy with these men, putting up his own counter-theories under the heading 'Silkeborg interpretation'. Most readers, however, will turn with special interest to those passages where he digresses from science and handles topics that apply directly to his own personality and creativity or where he analyses the inner motivation of certain artists from the past and present.

At one point he refers to an article in which Werner Haftmann described him as a 'nocturnal' human being. 'That must be taken to imply that I am a "dark" painter. The idea came to me as a shock because I love the light. Does it mean that we northerners are dark? Are we light in appearance simply because we long for the light? Are people in the south [of Europe] light people who look dark because they are searching for darkness? This idea struck me as strange. But suddenly I remembered that Kant had written something on the aesthetics of night.[1] When I found the place I suddenly understood what my book *Risk and chance* is really about. It's about the *aesthetics of the sublime*, the longing for great height. The sentence from Kant that stuck in my memory was "Night is sublime, day is beautiful".'

[1] *Beobachtungen über das Gefühl des Schönen und Erhabenen*, 1764.

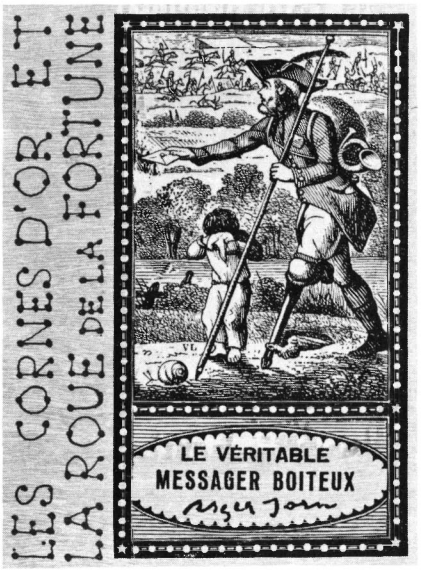


Fig.111 The back cover of *The wheel of fortune*.

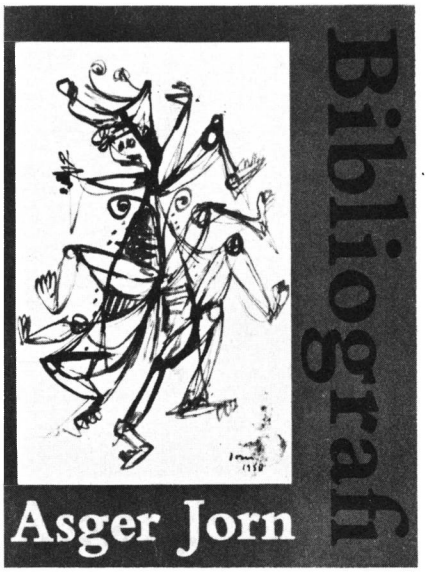


Fig.112 The front cover of a bibliography of Jorn's writings, published in Danish and English in 1964.

Jorn went on to consider the secret significance that black and white had for Munch and Delacroix. 'Lupasco maintains that light and death are synonymous. This is a very interesting claim because in European culture black symbolises death. Edvard Munch thought that his fear of black was a fear of death. But in fact it was a fear of life, caused by his warped upbringing. When Delacroix was mortally ill he spoke about the profound nostalgia for black which he had always felt. This expressed his deep will for life.'

Four of Jorn's major books are published in French: *La roue de la fortune* (1957), *Pour la forme* (1958), *Signes gravés sur les églises de l'Eure et du Calvados* (1964), and *La langue verte et la cuite* (1968).

Les cornes d'or ou La roue de la fortune sets the pattern for all the other iconographic studies, in that it contains more than 400 illustrations to some mere 100 pages of text. The image takes precedence over the word. Jorn never worried very much about captions and 'explanations' for pictures. He wanted images to tell their own story. In later years he tried, whenever possible, to enlist the help of academic experts to supply captions and texts, but he ran up against the well-known reluctance of professional scholars to collaborate with amateurs. They are afraid of being branded as 'amateurs' themselves. Also there is no doubt that Jorn's idiosyncratic approach to art history cut across too many well guarded academic boundaries.

Pour la forme is a work of quite a different nature. It is made up of essays on various subjects related to aesthetics. It therefore continues within the tradition of *Risk and chance*. Both books are aphoristic rather than systematic. The essays in *Pour la forme* correspond to the period of *MIBI* and Jorn's achievement of maturity as a painter. By this time he had fully absorbed the lessons of COBRA: improvisation and experiment, the exploitation of chance, and the mediumistic relationship between painter and canvas. Certain statements in *Pour la forme* are highly revealing for his attitude to life and art:

'La véritable création met l'artiste dans une situation de dépaysement qui ne peut être maîtrisée qu'au prix de ses ultimes efforts. Cette mobilisation de toutes les resources inventives et formelles, cette lutte passionnante avec la matière est inimitable. C'est à chacun son tour.

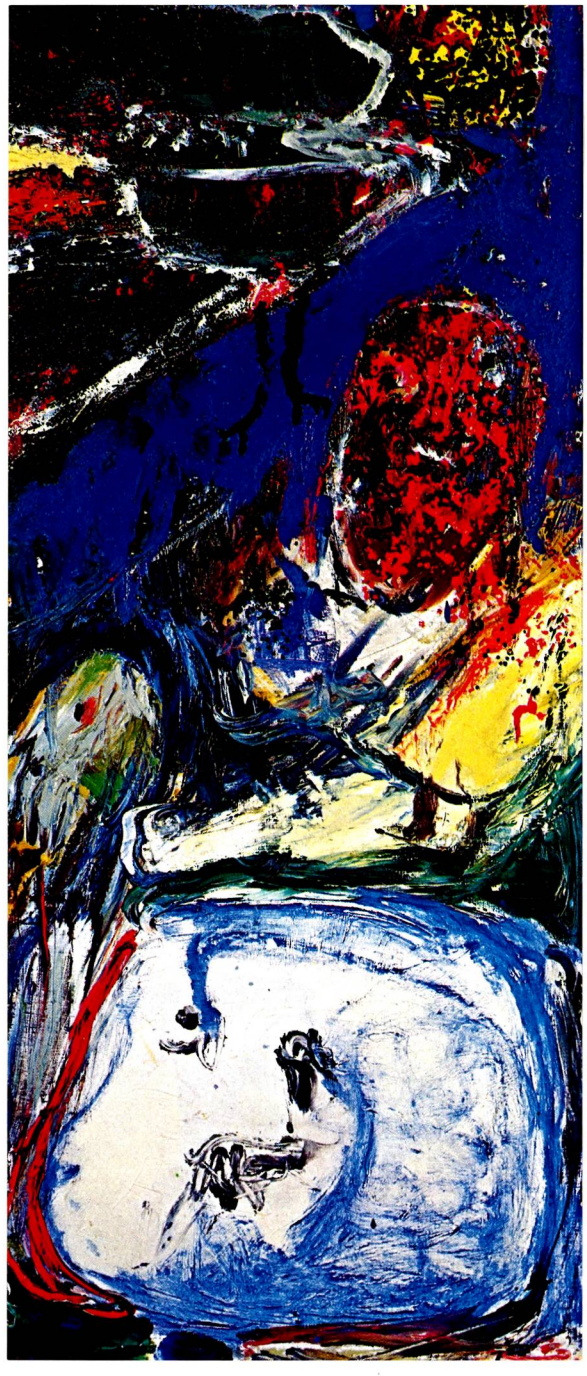


Fig.113 *Family gathering*, 1957, 100·5 × 43·5cm (Cat.1044).

C'est cela le secret de la puissance magique de l'art.'

'Il y a dans toute véritable expérience un point zéro, où absolument rien ne peut être prévu.'

'L'intelligence et la pensée créatrice s'allument en rencontrant l'inconnu, l'inattendu, l'accident, le désordre, l'absurde et l'impossible.'

'Ce qui mesure le caractère génial d'une œuvre d'art, c'est d'être perpétuellement énigmatique.'

'La tolérance est l'unique chose intolérable dans le domaine artistique.'

'L'art ne se discute pas.'[1]

In 1962 Jorn founded his 'Scandinavian Institute for Comparative Vandalism'. The unattractive name was deliberately intended to put off art lovers. It also managed to repel Art Foundations, who might have been willing to subsidize the Institute if it had been called, for example, the Viking Art Centre, particularly if the President had been an eminent Professor or Civil Servant, instead of the controversial painter Asger Jorn. In reality the Institute consisted of Jorn and two friends, a cameraman and a girl, who helped him to collect the vast photo library of sculptural motifs along the Viking trail from Norway down to the South of France.

Fig.114 *True clown* on the front cover of the German translation combining *Risk and chance* and *The order of nature*.

The first result of the vandalist adventure was a book of pictures and texts on the graffiti on the walls of Normandy churches – remembering Normandy had been named after the Norsemen who once occupied the province. Already in this first book the imagery is discursive, eclectic and ambivalent. Digressions are provided by a large number of line drawings and borrowed illustrations from other parts of the world. Then there were Jorn's own diagrams to illustrate 'triolectic' schemes, side by side with three-headed motifs, ranging from those of William Blake right back to Bulgaria in the 2nd century AD. The book is Gothic, bizarre and rather splendid in its proliferations.

The tongue book (*La langue verte et la cuite*) also belongs to the picture book genre, but this time we have a *satirical* opus of giant size. The book is, at one level, a parody of the famous French anthropologist Lévi-Strauss, who uses gastronomic metaphor for structural analysis (*Le cru et le cuit*). At another level it is a typical Jorn-inspired picture-poem of great complexity. The volume contains over 300 illustrations of Gothic and pre-Gothic sculptures, interspersed with ethnographic, oriental and modern images. The common factor is a protruding tongue, whether that of an attractive girl student during the riots of 1968 (No.195) or the bilingual tongue of a three-eyed god in Katmandu (No.221). All the tongues are coloured green, red, or yellow. The text, on which Jorn and Arnaud worked together, accurately burlesques the bizarre style of Lévi-Strauss.

La langue verte is by far the most brilliant as well as the most successful of Jorn's literary works. In Noël Arnaud he had found the perfect

[1] During every really creative act, the artist finds himself homeless (*dépaysé*). To overcome this state he has to call up his last reserves of strength. This mobilization of all his creative and formal resources, this passionate struggle with the medium, cannot be imitated. It is every man for himself. This explains the magic power of art.
In every real experiment there is a zero point, where absolutely nothing can be predicted.
A creative train of thought is set off by: the unknown, the unexpected, the accidental, the disorderly, the absurd, the impossible.
The measure of genius in a work of art is its power always to remain an enigma.
Tolerance is the only intolerable thing in the field of art.
Art cannot be argued.

collaborator. The book was extensively reviewed, particularly in England, where reviews found their way unexpectedly into some of the most exclusive literary and scholarly journals. Francis Huxley in ENCOUNTER called the work '. . . a parody of inescapable logic . . . the perfect antidote to Lévi-Strauss and his semantic Buddhism . . .'[1] Other notices appeared in THE TIMES LITERARY SUPPLEMENT,[2] MAN,[3] and THE BULLETIN OF THE SCHOOL OF ORIENTAL AND AFRICAN STUDIES.[4] Lévi-Strauss himself wrote to Noël Arnaud: 'Scholarship is usually so dull that one has to envy those who know how to make it cheerful'.

Now we come to the third question: How do Jorn's writings fit into his main preoccupation as an artist? We can begin to answer this by quoting the artist himself:

'People often ask me what I hope to achieve by my writings. They tell me that my intentions are not always very clear. But I am not aware of having any very definite intentions in this matter. When my intentions are too clear, it makes me feel rather sad. One reason why I write is to oppose any clear-cut schemes or directives about art, whether the motives are moral, scientific or apparently liberal: like the attempt to *free* art by cutting it off from the rest of human activity.'[5]

Fig.115 One of the etchings to illustrate C. Caspari's *Cemetery of the moles*.

If this statement applies to the essays on art and architecture and to some of the polemical articles in the Danish press, then the picture books occupy a rather different place. Those on early Scandinavian art are motivated by a search for personal roots: in the imagery and inscriptions on runic stones, and at the literary level in the epic poetry of the *Edda* and *Kalevala*. Jorn's Nordic urge has sometimes caused people to draw wrong conclusions about his political stance. Politically, as an old Marxist, he stood well to the left of centre. His unfashionable preoccupation with Nordic art was based on a search for congenial motifs, such as that of a warrior biting into his shield or the deadly duels between anonymous heroes and monsters. To quote Lawrence Alloway: '. . . the primitivism of the Danes is not idyllic . . . On the contrary their primitivism assumes a primal scene fraught with conflict' (Bibl.363, p.51).

Lastly, a word about Jorn's smaller writings in Danish. These were mainly contributions to Scandinavian periodicals and the daily press. The most famous article, because of its anticipation of pop culture, was that in praise of kitsch art (1941), which was republished in English 23 years later (Bibl.166, pp.102–3).

Most of Jorn's Danish articles (as distinct from his Danish books) can be regarded as ephemeral: a private diary kept in public. With the solitary exception of the Guggenheim Award dispute, he studiously avoided controversies in the world press. He found the Danish language ideal for his soliloquies. And there was no risk that what the SILKEBORG AVIS published today would be picked up by THE NEW YORK TIMES tomorrow.

[1] Bibl.447.
[2] Bibl.441.
[3] Bibl.438.
[4] Bibl.451.
[5] Bibl.373 p.(6).

Fig.116 *Strange dotage*, 1957, 130×97cm (Cat.1049).

Part Two

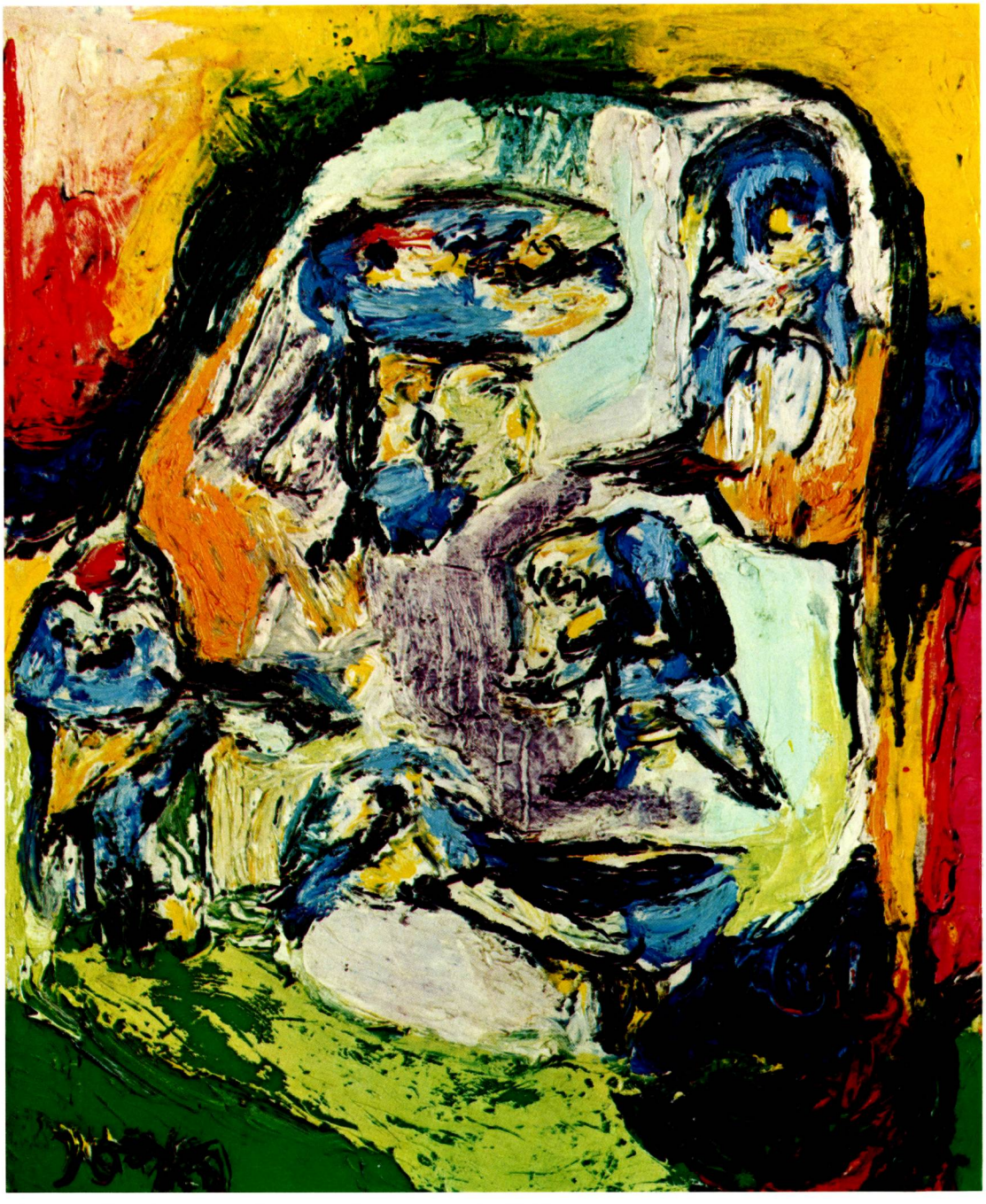


Fig.117 *All set for the sacrifice*, 1957, 60·5 × 50cm (Cat.1051).

Chapter 11: Dealers and collectors

During the period under review Jorn had six dealers who regularly showed his latest work: in Denmark, Italy, France, Germany, Britain, and USA. That is the chronological order of his major shows in those countries.

Børge Birch represented him in Copenhagen from 1948 onwards. Birch, in doing so, made an exception to his normal policy, which was to show foreign rather than native artists. He liked Jorn and admired his work from the start. Jorn later found an opportunity to repay this early devotion at a time when Birch had gone out of business. Birch sold his gallery in Bredgade, Copenhagen, in 1956 and became a hotelier. It was Jorn who encouraged and helped him, during a visit to Birch's seaside hotel in the autumn of 1959, to open a new gallery in Copenhagen. Premises were found at Admiralgade 25 the following year.

In an artist-dealer relationship lasting twenty-five years there is obviously a strong basis of mutual sympathy and understanding. In this case the bond happened to be strengthened by a common interest in music. Jorn was an *ad hoc* musician, always willing to play on almost any instrument that came to hand. Although he did not read music he was quick to pick up a tune or an accompaniment. Birch specialized in the drums and cymbals. When Jorn bought his farm on Læsø, Birch bought himself a property on the same island. He installed a music room with space enough for a whole band or orchestra, but this was unnecessary when he and Jorn got together, particularly if they were joined by Nanna Jorn, who is a good self-taught concertina player.

An example of Jorn's approach to music – or anti-music – is to be found on four double-sided records which he made with Jean Dubuffet in 1961 (Figs.119 and 120). The duets have titles such as *Broken nose*, *Mosquito dance* and *Blood*.

Birch's high-powered methods of salesmanship meant that he was always short of pictures and asking for more. This did not suit Jorn, who applied a rota system to his dealers, as a method for ensuring (among other things) credit facilities in several different countries.

Jorn's first dealer outside Denmark was Carlo Cardazzo, who owned Galleria d'Arte del Naviglio in Milan and another gallery in Venice. He gave Jorn a one-man exhibition in 1955 and bought many of his paintings from that period. This provided Jorn with practically his only means of subsistence in Albisola. Cardazzo at one time probably owned about forty Jorns, which he was in no hurry to sell since he was aware

of their potential growth value. After Carlo Cardazzo's death the gallery in Milan was taken over by his brother Renato, and that in Venice by his son Paolo. A few of the original Jorn paintings from the 1950s still remain in stock.

As soon as Jorn had found a flat in Paris he began to look round for a suitable gallery. The one gallery he was determined to avoid was Rive Droite, which represented all the current tendencies he most disliked. One day a friend introduced him to a gallery with the opposite name. This seemed a good omen. He came to terms with the owner, Monsieur R. A. Augustinci, and had his first exhibition at Galerie Rive Gauche in 1957. He stayed with this gallery for ten years before transferring to Galerie Jeanne Bucher in 1967. During those ten years Augustinci handled many hundreds of Jorn's best paintings, drawings, and graphics.

Although born in Trieste, Augustinci is in many ways a typical Parisian gentleman of an older generation: formal in dress and manner (when preparing an exhibition he would address Jorn as 'Maître') and possessing a caustic wit which he hides behind an air of deep melancholy and disillusionment. Unlike Birch, he never expected to sell pictures on a large scale. Therefore the sudden and ruthless demand for Jorn paintings in the late 1950s caused him a good deal of distress.

Galerie van de Loo in Munich has been by far the most active gallery in promoting Jorn's work. Since his first Jorn exhibition in 1958, Otto van de Loo has built up a large private collection, partly in trust for his children, while the gallery always maintains an important selection of Jorn paintings, collages, drawings, graphics, and lately also sculpture. This stock is constantly kept up to strength through new acquisitions, as with the purchase of *Letter to my son* in 1974. Many of Jorn's best etchings and lithographs were printed in Munich.

Otto van de Loo was for fifteen years one of Jorn's closest friends. He is a marvellous raconteur and a good host. An evening at his house in Grammstrasse was always a festive occasion. His wife, Heike, was indispensable in the house and she took an active interest in supporting the gallery. Jorn had two rooms put aside for him, whenever he wanted them, on the first floor of the house. Downstairs his favourite drinks (which included strong freshly made coffee) were always there for the asking. When Heike died in 1963 Jorn, who was very devoted to her, made a set of fourteen water-colours in her honour. These were published privately ten years later *In memoriam Heike van de Loo*.

Unlike the galleries mentioned so far, Arthur Tooth & Sons in London is not a one-man firm but a family partnership. Even so Jorn dealt almost entirely through one of the directors. Peter Cochrane began by buying Jorn's pictures through Galerie Rive Gauche, but later arranged exhibitions in London.

From 1957 to 1961 modern art in London – particularly that of the younger British artists – came under the influence of Lawrence Alloway, who organized exhibitions and meetings at the ICA. These bore the imprint of his personality and taste. He admired Jorn as an artist and thought of writing a book about him. He went so far as to visit Denmark but he never got started on the book.

Peter Cochrane's best customer at Tooth's was Ted Power, who eventually owned about twenty Jorns. Ted Power, in later years, used to

Fig.118 Børge Birch, Jorn's dealer in Denmark, with paintings from the 1950s.

Fig.119 Jorn (left) and Dubuffet during a recording session.

Fig.120 An illustration on a record sleeve.

invite Jorn to his flat in Grosvenor Square, where they conducted far-ranging discussions over glasses of malt whisky or brandy.

Jorn liked the atmosphere of London and its pubs. He felt anonymous and unmolested here. It was characteristic of him that he preferred to be under- rather than overrated by critics and the public. British critics in fact took little notice of him, under the convenient pretext that he was a 'Nordic Expressionist'.

Jon Streep, who was Jorn's American dealer until 1962, had the useful habit of turning up unannounced and buying pictures for cash. He never, like other mortals, sent telegrams to try and find out where Jorn was. He preferred to trust to his instinct and he was usually right. One hot summer's day he arrived in Albisola, had a swim in the sea, and sat down in a café near the beach. A moment or two later Jorn and his family strolled past.

Streep did not own a gallery in New York. He showed pictures from his apartment on Fifth Avenue, but paradoxically he always disliked the business of selling. Even so, his extraordinary flair for recognizing artistic quality enabled him to make plenty of money as a dealer. At times he was known to drive a hard bargain.

At present Streep probably owns about thirty-three Jorns, of which ten were acquired in 1972 as the result of a long-standing debt which Jorn eventually paid off in pictures. Streep's collection is housed inaccessibly in a lock-up in New York, while he himself spends most of his time outside the USA.[1]

[1] After the manuscript of this book had already been completed, I heard the distressing news that Jon Streep had been murdered in New York (on 11 May 1975). I decided not to alter my text, because I felt that it gave an accurate impression of the relationship between Streep and Jorn – as far as I saw it – during the time that Streep was Jorn's American dealer.

Fig.121 Jorn (left) and Monsieur R. A. Augustinci.

In 1962 John Lefebre took over from Streep. In his first Jorn exhibition at Lefebre Gallery, New York, he included a number of Jorn paintings belonging to Streep. After that he developed close personal links with Jorn and gave him regular one-man exhibitions. Apart from Jorn, Lefebre Gallery has exhibited many of the other leading ex-COBRA artists.

It is difficult to know on what principles Jorn chose his dealers. Sometimes of course it was they who chose him. He never signed a contract with any of them. He was cosmopolitan enough to conduct his affairs with reasonable efficiency in several different countries and languages. His policy in commercial matters was to ensure that any arrangement he made should always preserve an element of mutual advantage. As long as it did so he was not worried if the balance was tilted slightly against him.

The biggest public collection from our period is in the Silkeborg Museum (40), followed by the Henie-Onstad Art Centre in Oslo (11), and the Stedelijk Museum, Amsterdam (5).

Paolo Marinotti in Milan once owned by far the largest private collection, numbering at its height fifty-five Jorns dating from 1954 to 1964, with others from outside those years. Marinotti's activity as an art patron and collector spanned the years 1959–70. He founded the 'Centro Internazionale delle Arti e del Costume' (*CIAC*) at the Palazzo Grassi in Venice (Fig.13) with a special purpose in mind. The art exhibitions were to promote the sale of fashion fabrics, which formed the basis of his interest in the firm of Snia Viscosa.

The artists knew that the big mixed exhibitions at the Palazzo Grassi were subsidized by the textile firm. After all the name of the Centre proclaimed the fact. They were nevertheless glad to show their work under these auspices because of the warm-hearted and sincere personal interest taken by Gretel and Paolo Marinotti. It was obvious that they, as organizers, were overwhelmingly involved in the art events they sponsored. The high marble halls of the Palazzo Grassi were

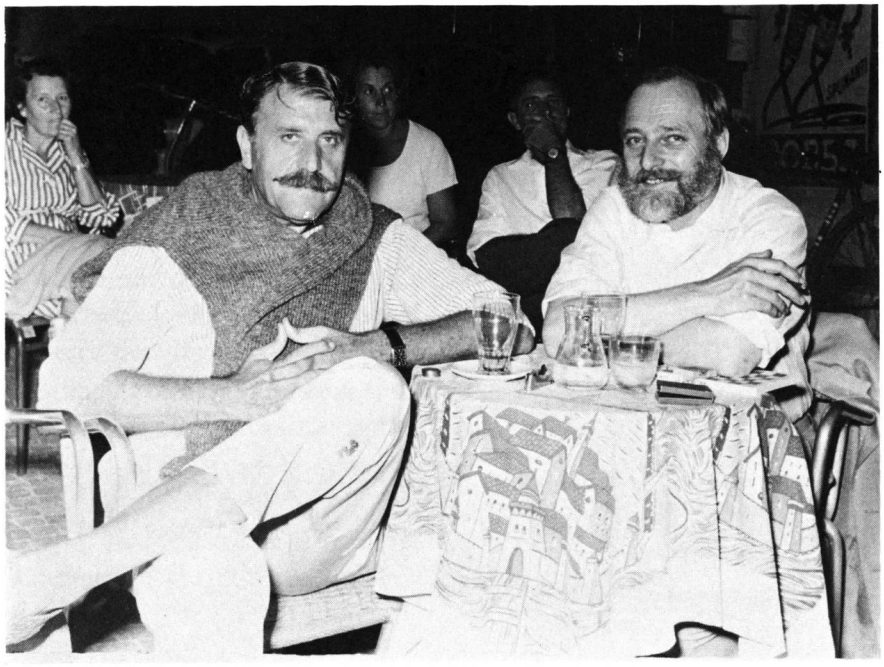


Fig.122 Carlo Cardazzo (left), Jorn's first Italian dealer, with Jorn in a café in Savona.

too forbidding for the smaller and more delicate works shown there, but the sheer weight of numbers carried conviction: 142 works by Michaux (*Campo Vitale*, 1967); or thirty-nine Jorns and thirty-five Bajs under one roof (*Visione Colore*, 1963). Marinotti as a showman had something of the same grandiose and fanatical drive that activated Jorn in his policy towards the Silkeborg Museum: the urge to show the maximum and then, if possible, to buy up the whole lot at the end!

When Marinotti sold the bulk of his collection in 1970, it was – as far as one can tell – out of pique and disappointment that times had changed and that the artists he had loved had gone their own ways.

Other substantial private collections from our period were those of the late Hans de Jong in Hengelo (Netherlands); Matie Jorn (Paris and Bergen N.H.); Genia Richez (Paris); E. J. Power (London) and J. P. W. Cochrane (London).

In the catalogue section of *Jorn in Scandinavia* it was possible in many cases to show the changes of ownership of a picture from the studio right through to the latest owner. Most of the pictures from that early period were still in Denmark or in one of the neighbouring countries. Those that had moved further afield could often be located by various methods. Unfortunately this is no longer the case. Not only have pictures changed hands frequently during the seven years of preparing the present book, but the increase in picture values has led to a corresponding increase in the reluctance on the part of some dealers and their clients to disclose information. Fiscal considerations, in the shape of wealth tax and death duties, have contributed to the difficulty in tracing private sales of modern art.

In these circumstances the choice lay between publishing the available information on provenance with all its faults, or else omitting this particular rubric. Several factors have led to the decision not to publish the data on provenance. First, a good deal of the basic information – particularly on the more important pictures – will be found in the detailed extracts from exhibition and museum catalogues.

Second, our information on changes of ownership is of such a fragmentary nature that to publish it could be positively misleading, since there would be no way of showing which entries are reliable and complete and which are not.

An example of how we have lost track of one entire group of important paintings is the Marinotti collection. The content of this collection is known through the exhibition catalogues published by *CIAC*, even though the ownership is there described as 'private collection'. When the collection was broken up in 1970 the pictures disappeared – mostly without trace – into galleries and new homes. To have gone in search of the new owners would not only have delayed the publication of this book even further but would also have exceeded our financial resources. The data on provenance which we have succeeded in collecting will be sent to the Library of the Silkeborg Museum, where it will be available for consultation.

The most difficult paintings to trace are those which have not gone through galleries. This applies particularly to pictures which were given by the artist direct to individuals – in many cases as birthday gifts to the children of friends. Owners of any paintings that are not listed here are asked to supply details, so that photographs and descriptions can be included in the Appendix to Volume III.

Fig.123 *Portrait: Genia, I*, 1957, 9·2 × 12·4cm (Cat.1069).

Fig.124 *In no man's land*, 1958/9, 120 × 100cm (Cat.1082).

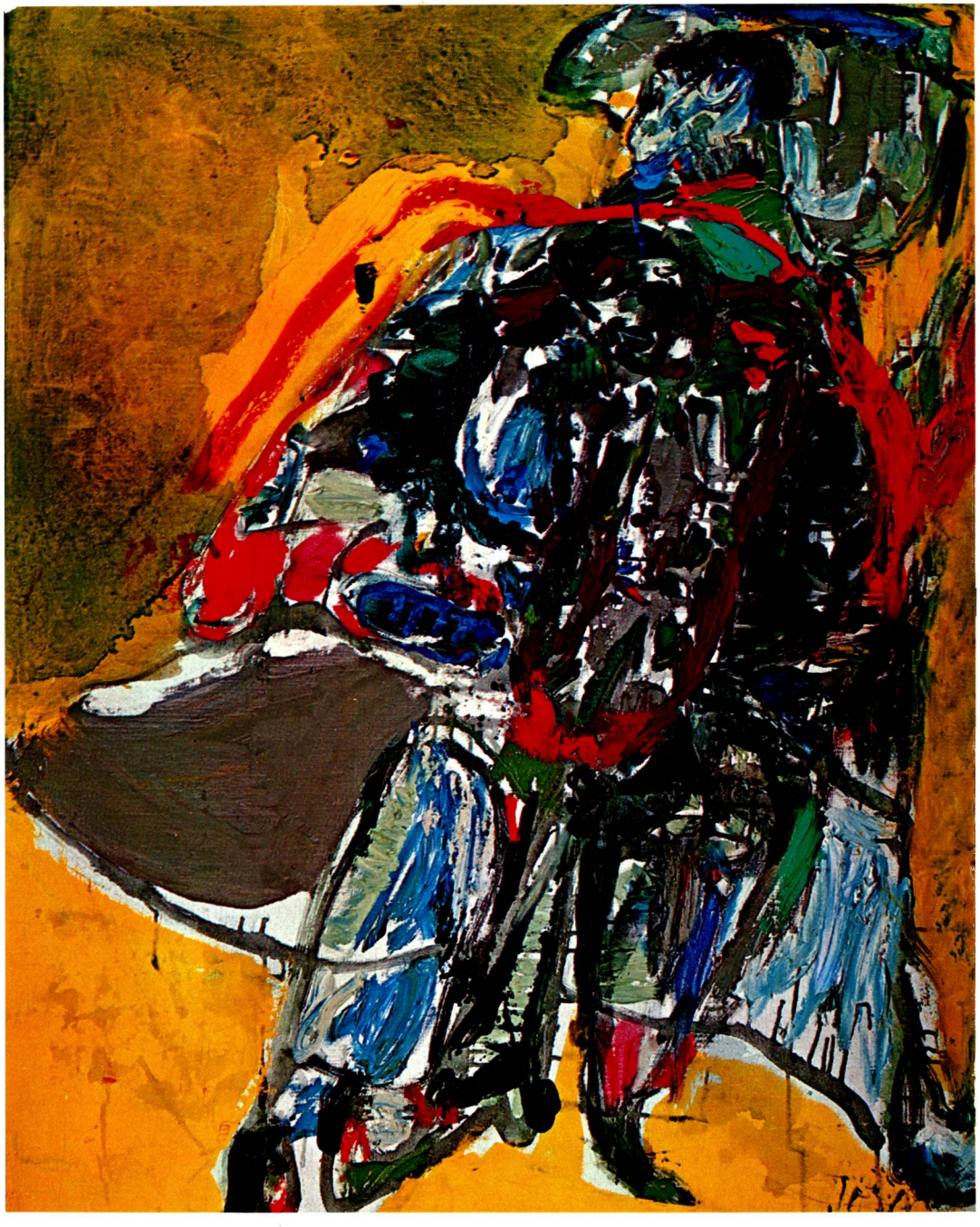


Fig.125 *Lover's walk*, 1958, 100 × 81cm (Cat.1105).

Fig.126 *White sadness*, 1958, 163 × 131cm (Cat.1109).

Fig.127 *They never come back*, 1958, 146 × 114cm (Cat.1124).

Chapter 12: Titles of paintings

Only about 100 paintings from our period are untitled. This is a much lower number than in the previous volume. The reason is that by now Jorn's paintings had gained sufficient prestige for dealers to insist on titles whenever possible. Jorn's titles often have a special literary flavour of their own, although he claims to have chosen them without anything of that sort in mind. Here is an extract from his statement on the subject:

'. . . for me the aim is to find a title that cannot be confused with that of any other work, and which at the same time is the least deceptive, the least meaningful, the most neutral, the most abstract, the furthest removed from any resemblance to what I myself had visualized, so that the title obliterates, as far as possible, my own intentions in relation to the work, which is why I often, very often, have left it to other artists or other people to invent titles for my pictures, not because I think they've hit upon the right title, not at all, since I maintain that the value of an image lies in its adaptability to several interpretations, the aim of art being precisely to achieve a universal and general meaning, which is why I select titles very much at random, and at the same time I'm careful not to be too specific, and not to give too precise and unequivocal a name to a picture, so that the title shall always contain an ambiguity that allows the spectator to read his own interpretation into the image, without feeling restricted by a title that forces him in this or that direction, which is why I always go for a title that has the maximum number of meanings, yet applies to only one single object.'[1]

This statement is disingenuous insofar as most titles were not picked entirely at random, nor were they usually left completely to other people. It is true that Jorn would sometimes ask one of his friends for a suggestion about titling a new picture. But he would then be quite likely to alter the wording, or cap it in some way, or find a formulation of his own. Similarly he allowed his own versions to be 'improved'. An example of this complex process is a painting from 1966 with the curious name *The murderer's grand polly*. This name came about, in the first place, because of a canary-yellow patch in the picture. This reminded Jorn of Hitler's boast that he would dispose of Denmark as easily as wringing the neck of a canary. The yellow patch in the picture happens to be rather large, so the canary became a

[1] Translated from Jorn's preface to *Etudes et surprises*, Bibl.510.

Fig.128 *Loss of centre*, 1958, 114 × 146cm (Cat.1136).

parrot or Polly, which suggested folly – a folly which in Hitler's case was a *folie de grandeur* or 'grand' folly or Polly! This long-winded story explains the otherwise meaningless string of words, which nevertheless has a subconsciously suggestive power.

The wording of Jorn's statement on the subject of titles was no doubt influenced by his annoyance at having to speak about his titles at all. Like other artists he suffered from people who took the title of a picture as the starting point for the picture's interpretation. To counteract this habit he overstated his case in regard to the randomness and neutrality of the titling.

There are in fact some genuinely 'neutral' titles. These consist of disjointed words and phrases which sound as if they had cropped up in the course of discussing what title to give a picture: *That's obvious, There they stand, A head like that, Enough said: He's a Soandso.* (The Danish *Noksagt*, when written as one word, has a derogatory implication: 'the less said about the fellow the better'.)

His borrowings, adaptations and pastiches from Joyce for the *Luxury paintings* include *Narcolepts on the Lake of Coma, Phornix Park, Shem the Gracehoper*, and others.

In 1961 the term 'underdeveloped' was in vogue and supplied some amusing associations: *Underdeveloped fertility, Underdeveloped ferocity*, etc. Paradoxes and improbabilities always had a strong appeal: *Memory of amnesia, Unilateral exchange, Powerful weakness, The young dotard.* His favourite language for puns was French: *Voleur volant, Fleur du mâle, Roussignoble, Arbre arbitraire, Le barbare et la berbère, Ainsi on s'ensor, Les mégatonomanes se regganent* (Reggane in the Sahara was a guided missile base).

Titles with local associations include several from Bavaria: *Giesinger Frühlingsbraut* ('Spring bride from Giesing', a suburb of Munich), *Der Maler vom Walchensee* (referring to the painter Lovis Corinth), *Herr Wiesenpräsident von Edelstoff* ('Lord President of the Beer Festival', the annual festival held in the autumn on a large common in Munich).

Occasionally the languages get mixed: *Geliebte Viecher in the night, Plein air with noseless horse*, or they exist side by side as in *Gipfelruhe* or *Toppeace* and *Finnfinn the fainéant.*

The real distinction of Jorn's capacity for finding picture titles can be seen in those poetic and strangely evocative inventions that act like a magic formula. The picture is not 'explained', but the title casts a spell which gives a lead or direction to the imagination: *Wiedersehen am Todesufer* ('Re-encounter on the shores of death'); *Im Flügelschlag der Schwäne* ('In the wingbeat of the swans'); *En place pour le rite; Down to earth, lonely birth; Tarass Boulba* (a fictional Cossack chief from a novel by Gogol).

A curious practice is Jorn's use of overall serial titles to group certain pictures together. The *dream pictures* are the only fully catalogued and illustrated series. These twenty-three paintings range in size from 8F (46 × 38 cm) to 12F (61 × 50 cm). Each has its individual title (Cat.885–907).

Another straightforward group is the *Glimpses of the obvious* series of 1964. Nine paintings are known, all in the format 4F (33 × 24 cm), cf. Cat.1587–95.

The *frivolous pictures* (*painted for the occasion*) from 1955 are a

problematical set. The relevant exhibition catalogue (Bibl.74) listed only five paintings. The English translations of the titles are:

92 *Naughty postcard*
93 *Fine people intended for exhibition*
94 *A stupid pig (self-portrait)*
95 *Nuremberg Allsorts*
96 *Firebird*

Nos.92 and 95 are 'loose titles', for which the pictures have not been found. Two other paintings, now in the Aalborg Museum are known to have been exhibited *hors catalogue* at the time: *Telly-visions* (Cat.948) and *A turd* (Cat.949). *Mascot* (Cat.950) also belongs to the group. A particularly puzzling feature of the *frivolous pictures* is that one of them is inscribed as 'No.10', suggesting that the series consisted of at least ten pictures. However, this point need not be taken too seriously. Jorn's serial numbering was apt to be so eccentric that special tabulations have had to be set up to account for the gaps and irregularities (cf. Bibl.426, pp.79 and 90).

The strangest example of a 'series' is *The living souls* (Fig.228). The canvas is inscribed *Sentimental spectator series*. This 'series' consists, as far as we know, of this single picture!

Makeshift titles such as *Head* or *Heads*, *Figure* or *Figures* have usually been rendered here as *Untitled*, though in a few cases such titles have been quoted in brackets because they have gained currency through appearing in well-known exhibition catalogues.[1]

An inscription on the canvas is not always the only criterion of authenticity for a Jorn title. He would sometimes obligingly provide a title which he would jot down on a piece of paper or in an exhibition catalogue for the benefit of the owner; or he might inscribe a title on the back of a photograph, but not on the painting itself.

The most sparsely documented entries in our catalogue are those where only a photograph has come to light and the painting itself has not been traced. Such photographs have been included because there is no doubt about their genuine nature. They were either supplied by the artist himself or – if coming from another source – they were shown to him and authenticated by him. Even so, the questions of title, date and size often remain in considerable doubt in these cases. In giving descriptions one has had to resort to question marks and terms such as '*circa*' and 'SM' (sight measurements). Luckily some of the photographs taken by Jorn's friend Gunni Busck contained a few helpful features. If the picture was perched on a chair it was possible to make a guess at its size, as also when the background was a stone wall.

Jorn's *Studio Book* (Bibl.60) has not always proved a reliable guide to the exact wording of a title. This is because Jorn was apt to write down a mnemonic version purely for his own use, e.g. 'Tête rouge et vert [*sic*] (1954)'. Some of the titles in the Studio Book were later altered: *Brev til Ole* became *Lettre à mon fils* and *Ballet coreographique* [*sic*] became *Choréographie de l'instant*. Unidentifiable titles from the Studio Book have been listed in the index, in the hope that it may be possible some day to establish their identity.

[1] On the other hand *Les enfants*, instead of *Fraternité avant tout* (inscribed on the canvas), is an example of an unnecessary and feeble gallery invention. The painting itself (Fig.188) was never exhibited, but a black-and-white photograph, taken in the studio, was given a gallery title and has been published several times as *Les enfants*.

In translating Jorn's foreign titles into English the intention has been to preserve something of the original flavour, rather than giving a slavishly literal rendering. Jorn's mistakes of spelling or grammar, particularly in a few of the French titles, have been corrected whenever the mistake was obviously unintentional. Jorn gave permission for this to be done in the earlier volume (Bibl.426, p.120).

In the catalogue section (pp.309–80) foreign titles have been treated in two different ways. If the original title was in Danish (or Swedish), an English translation has been printed alongside it. Titles in other, better known languages have only been given in the original. In the main body of the book nearly all the titles, whether appearing in the text or the captions, have been quoted in English. The index contains all the necessary cross-references.

Fig.129 *True clown*, 1958, 50×40cm (Cat.1137).

Fig.130 *The foolish virgins*, 1958, 100 × 120cm (Cat.1140).

Fig.131 *Re-encounter on the shores of death*, 1958, 100 × 80cm (Cat.1141).

Fig.132 *Untitled*, 1958, 61 × 51cm (Cat.1147).

Chapter 13: Forgeries

In 1961 a review of a Jorn exhibition in Rome appeared in ART INTERNATIONAL (V, 5–6, Jun–Aug, p.84), with a photograph of a painting which Jorn identified as a forgery. He wrote 'falskneri' (forgery) under the photograph in the magazine and sent the cutting to the Silkeborg Museum Library, where it has been preserved in the archives (Fig.133).[1]

Since Jorn's death there has been a great increase in the number of faked Jorn paintings on the market. They emanate mainly from 'Brussels',[2] Milan, Turin, and Rome. During 1974 I received altogether seven photographs from Italy, showing paintings signed 'Jorn', etc. which were clearly not painted by him. A group of four seemed to be by the same hand and carried unconvincing titles: *Wolf-oiseau* (undated), 73×75 cm; *Oiseau-gazou* (undated), 73×75 cm; *Songe*, 1954, 73×75 cm; *Persephone*, 1954, 100×80 cm. The signatures 'Jorn', 'A. Jorn' and 'Asger Jorn' bore no resemblance to Jorn's handwriting. In the same package there was a photograph of *Natura morta*, 60×50 cm, *c.*1958, a picture where the paint had been applied in short and fairly regular strokes of the palette knife. It was said to be signed 'Jorn', but the signature was not visible on the photograph.

A more plausible pair of photographs (one in colour) came from Italy at about the same time, but from another source. The paintings were in the manner of the APOLLO forgeries (see below).

At the Art Fair in Basel in June 1974 a Milanese gallery showed a forgery of *Giesinger Frühlingsbraut* (Cat.1273).[3] This painting was at one time in the Marinotti collection. The original is an oil painting, whereas the forgery is in acrylic colours.

There was a joint stand at the 1974 Art Fair in Cologne: the owners of the stand were a gallery from Paris and one from Geneva. The painting on display was a false 'Jorn' (alleged to date from 1957), which had been bought from a dealer in Milan.[4]

[1] By 1976 this picture had found its way, via a New York gallery, into a private collection in Michigan (Letter from John Lefebre to Guy Atkins, dated 14 Apr 1976.)

[2] Many of the fakes circulating in Italian private galleries during 1975 purported to come from Brussels. One gallery had no fewer than seventeen such fakes. The stamp on the back of the black/white photographs alleged that the paintings came from 'Atelier T. Tzara, Bruxelles' and had been 'authenticated' by R. Tassierol (Fig.134). Neither the 'expert' nor the 'Atelier T. Tzara' could be traced in Brussels, nor have any of the paintings concerned turned up in Belgium. It therefore seems reasonable to assume that the fakes come from somewhere in Italy, bearing a false Belgian provenance in an attempt to impart a degree of respectability.

[3] Information supplied by Otto van de Loo in a letter to Guy Atkins, dated 11 Nov 1974.

[4] Information supplied by Stéphane Janssen, Brussels, in a letter to Guy Atkins, dated 6 Nov 1974.

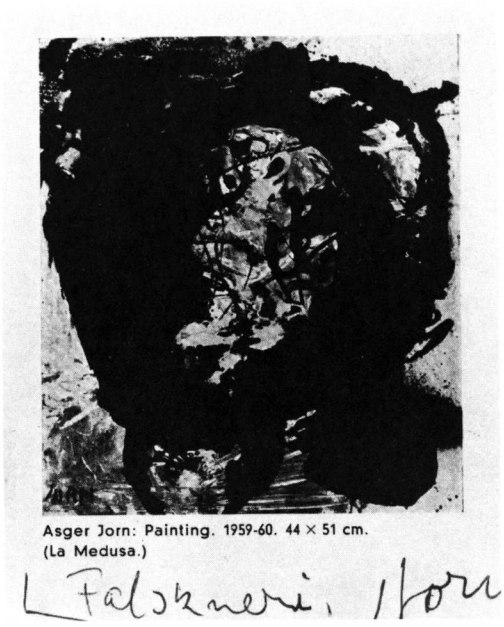


Fig.133 A painting reproduced in ART INTERNATIONAL and marked 'forgery' ('Falskneri') by Jorn.

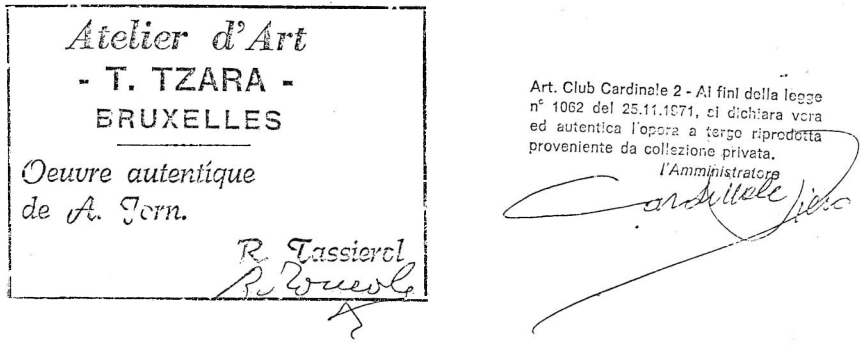


Fig.134 A spurious provenance from Brussels and a Milanese 'authentication' for a painting with the improbable title *Marie . . . le Notre-Dame*, 1953, 100 × 80. In 1975 this painting was the subject of a dispute between an Italian collector and the gallery in Milan from whom he had bought the fake.

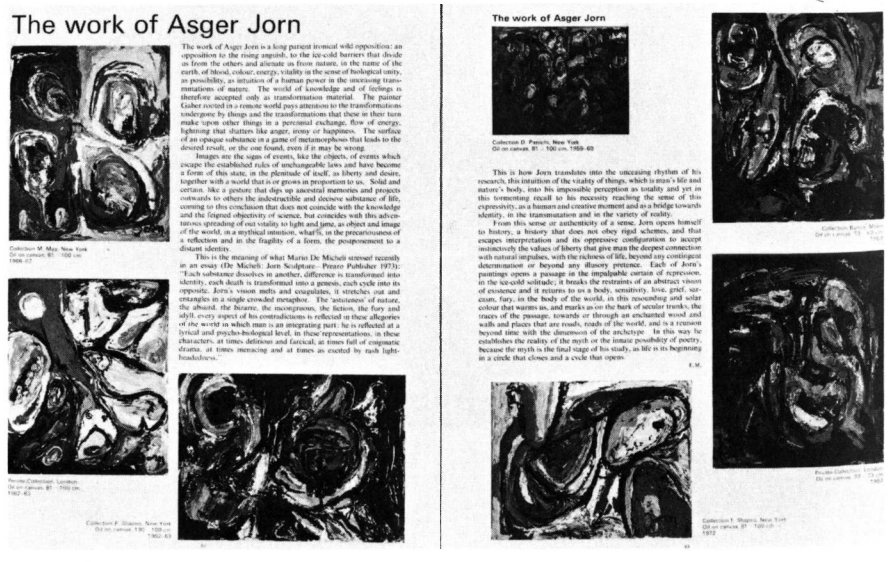


Fig.135 An advertisement-article in the October 1974 issue of APOLLO.

In October 1974 APOLLO printed an advertisement article of a most unusual kind (Fig.135). The article was headed *The work of Asger Jorn* and signed 'E.M.' It appeared in the advertisement section of the magazine and was headed in small print 'Advertisement'. The name of the advertiser did not appear on the advertisement, but the index of advertisers (p.167) named him as Venizio Izzo. The article contained seven colour illustrations with the following captions:

(1) Collection M. May, New York, oil on canvas, 81 × 100 cm, 1966–7.
(2) Private collection, London, oil on canvas 81 × 100 cm.
(3) Collection F. Shapiro, New York, oil on canvas, 130 × 100 cm, 1962–3.
(4) Collection D. Paniche, New York, oil on canvas, 81 × 100 cm, 1959–60.
(5) Collection Busca, Milan, oil on canvas, 73 × 60 cm, 1959.
(6) Private collection, London, oil on canvas, 92 × 73 cm, 1952.
(7) Collection F. Shapiro, New York, oil on canvas, 81 × 100, 1972.

No.2 (above) is copied from *Trois personnes regardant la lune* (Cat.1205), while No.4 is copied from *Le four carré*, 1972, 149·9 × 195·6 cm, which is owned by the National Gallery, Berlin. Some of the other illustrations show details that are reminiscent of genuine Jorn paintings. The signatures that are visible are clumsy forgeries. It would seem (from a search of the New York telephone directories, made by John Lefebre) that the New York collectors cited in the article are non-existent.

As soon as the article appeared in print, APOLLO magazine received numerous protests, including one from the Art Dealers Association of America. At the time of this manuscript going to the printer there had been no further developments in this affair.

Some typical paintings 1954–64

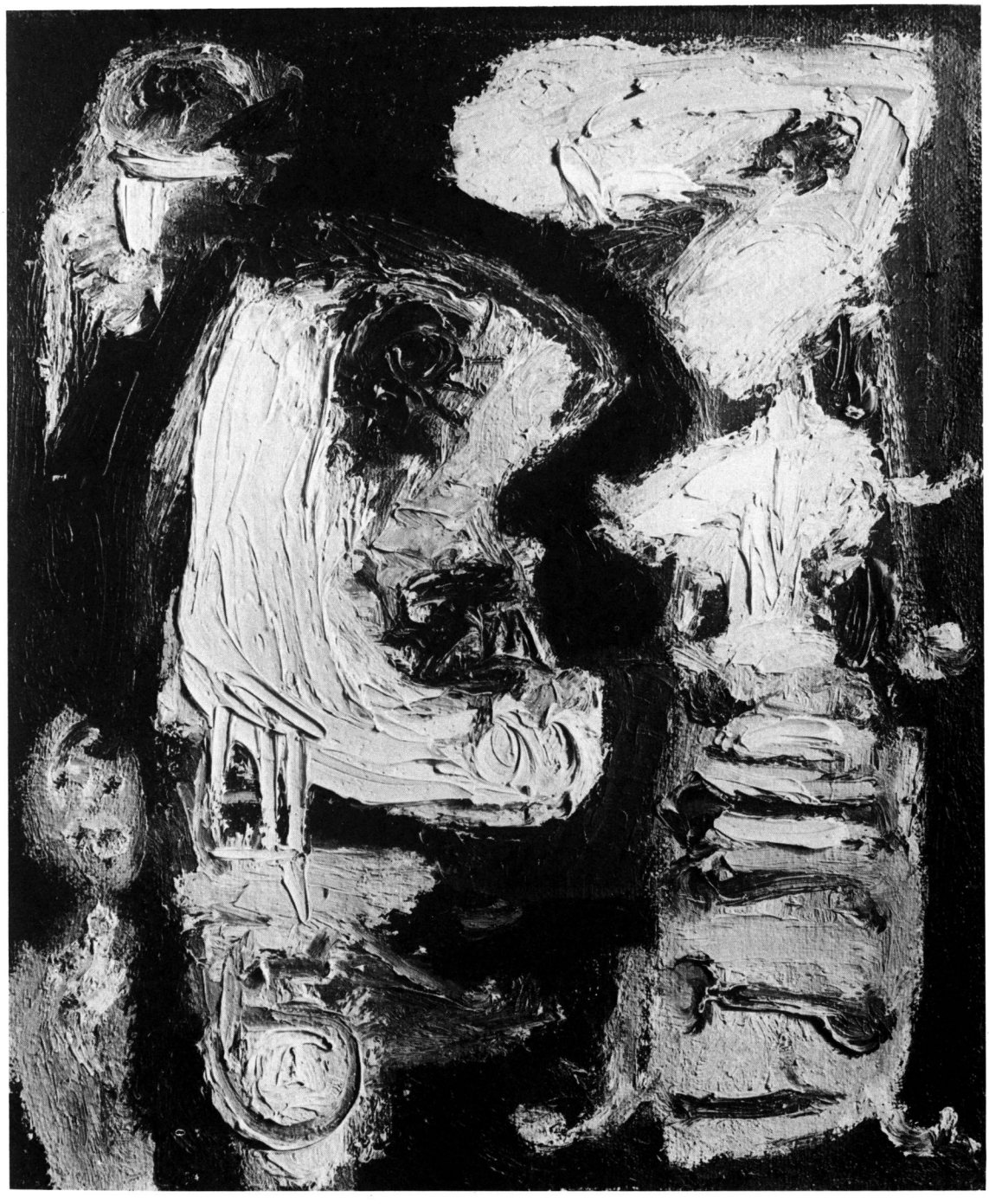


Fig.135 *Admiration of a superlady*, 1954/5, size and medium unknown (Cat.869).

Fig.136 *The domestic animals*, 1955, 105 × 87cm (Cat.940).

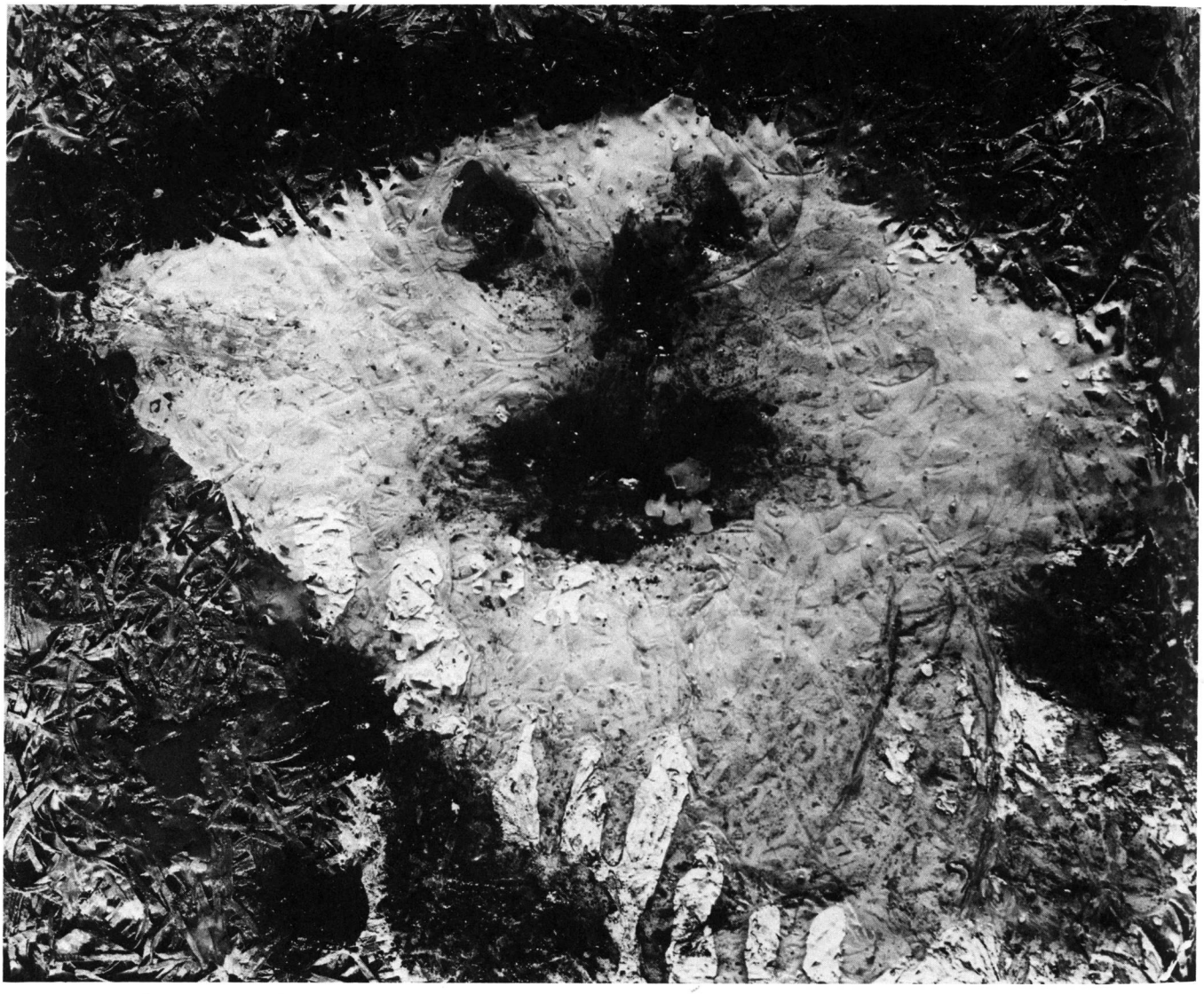


Fig.137 *Untitled*, *c*. 1955, artificial fibre, 42 × 50cm (Cat.951).

Fig.138 *Mascot*, 1955, oil with sand and tinsel, 38·2 × 44·2cm (Cat.950).

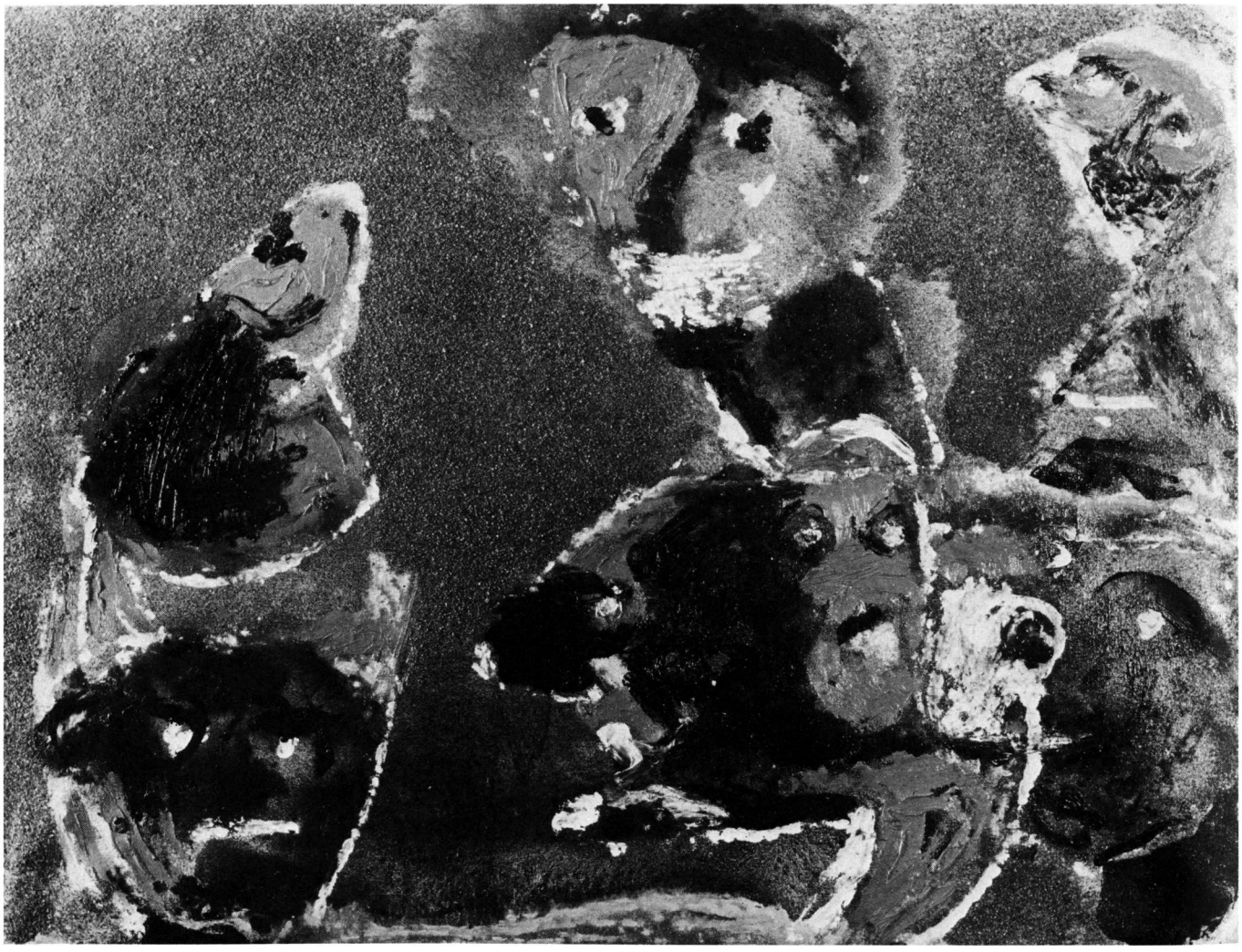


Fig.139 *Untitled*, 1956, 54 × 73cm (Cat.991).

Fig.140 *The coquette*, 1956, 60·5 × 50cm (Cat.955).

Fig.141 *The traveller on a donkey*, 1957, 61 × 50cm (Cat.1017).

Fig.142 *Nocturne, I*, 1956, hardboard, 130 × 108cm (Cat.993).

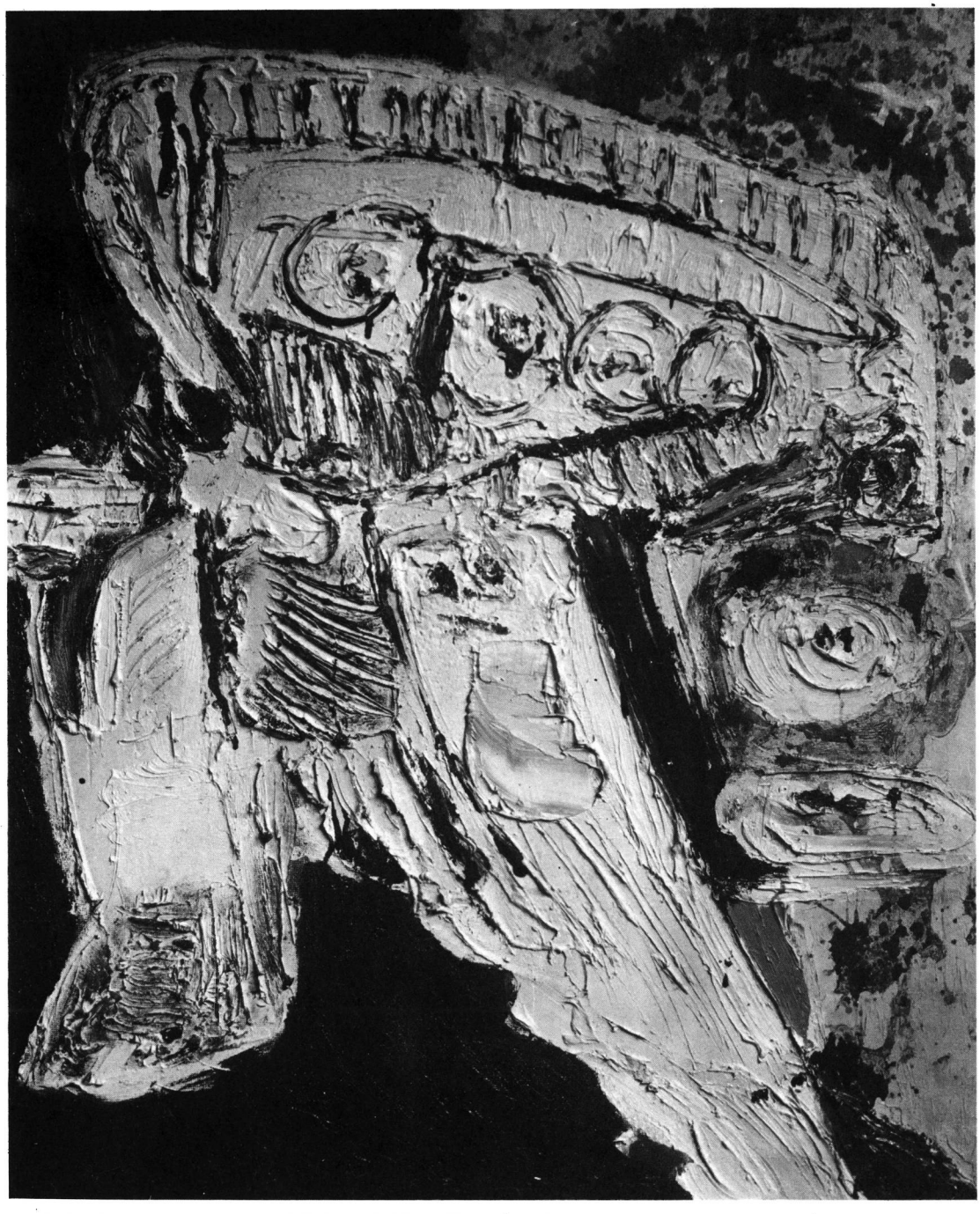


Fig.143 *The years that count*, 1957, board, 100 × 81cm (Cat.1025).

Fig.144 *The small disaster*, 1957, 81 × 100cm (Cat.1033).

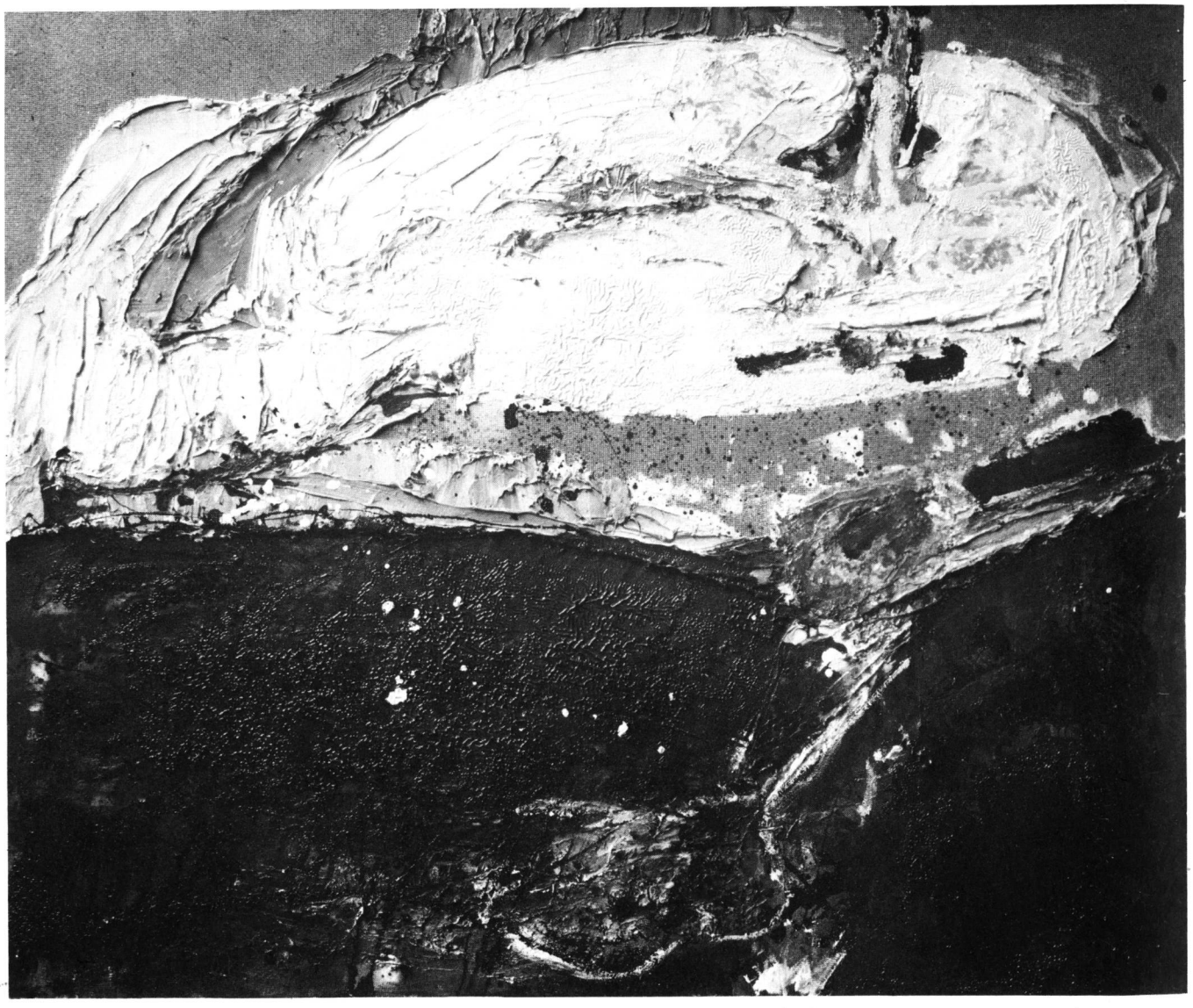


Fig.145 *Revolt in the valley*, 1957, hardboard, 81 × 100cm (Cat.1021).

Fig.146 *She's amazed*, 1957, hardboard, 100 × 81cm (Cat.1047).

Fig.147 *Portrait: Ole*, 1957, size unknown (Cat.1068).

Fig.148 *Everlasting happiness*, 1958, 81 × 65cm (Cat.1111).

Fig.149 *A toast to the New Year*, 1958, 145 × 118cm (Cat.1115).

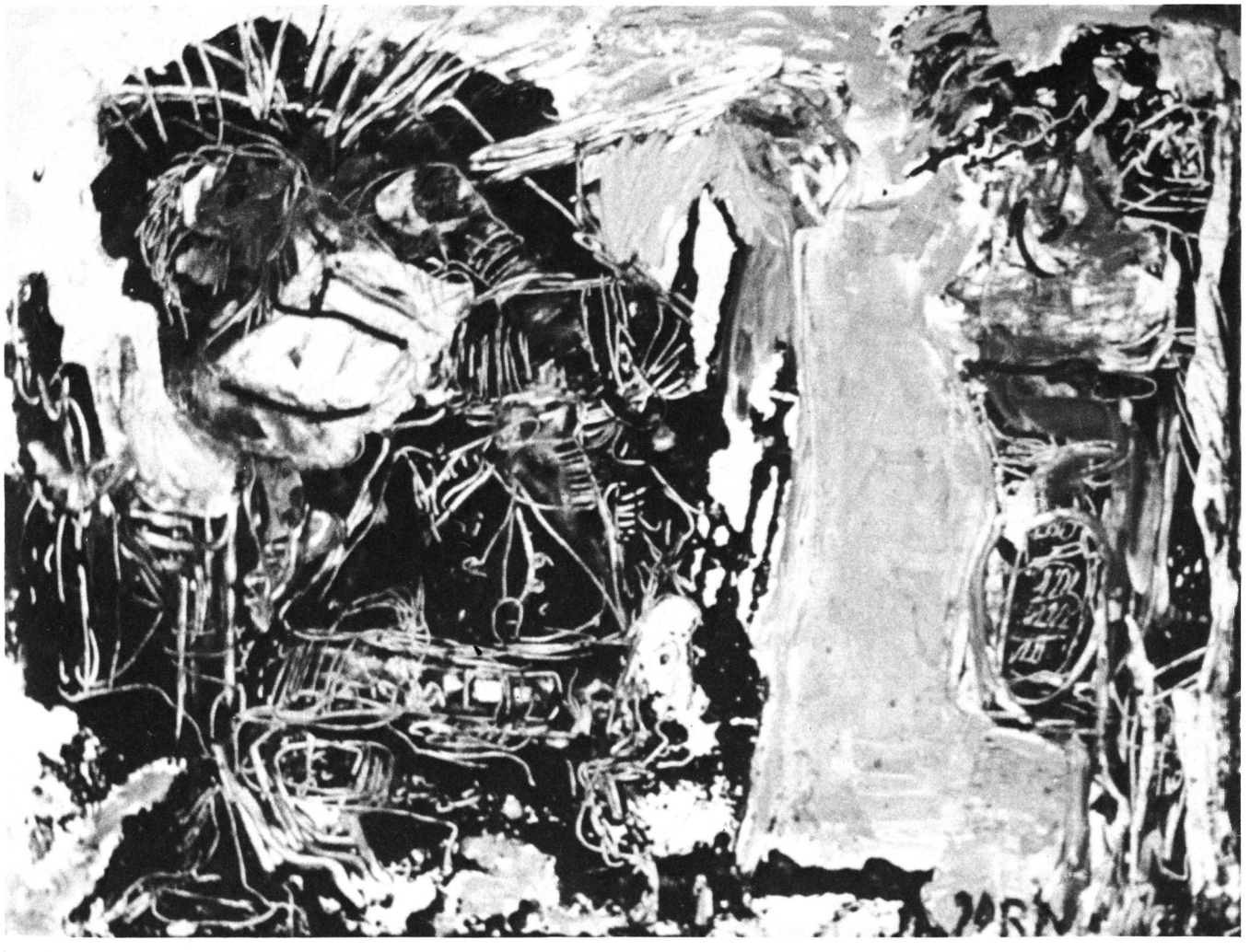


Fig.150 *Suffering hurts*, 1958, 60 × 80cm (Cat.1116).

Fig.151 *Sanoyara*, 1958, 100×81cm (Cat.1126).

Fig.152 *Winter greens*, 1958, 80 × 60cm (Cat.1123).

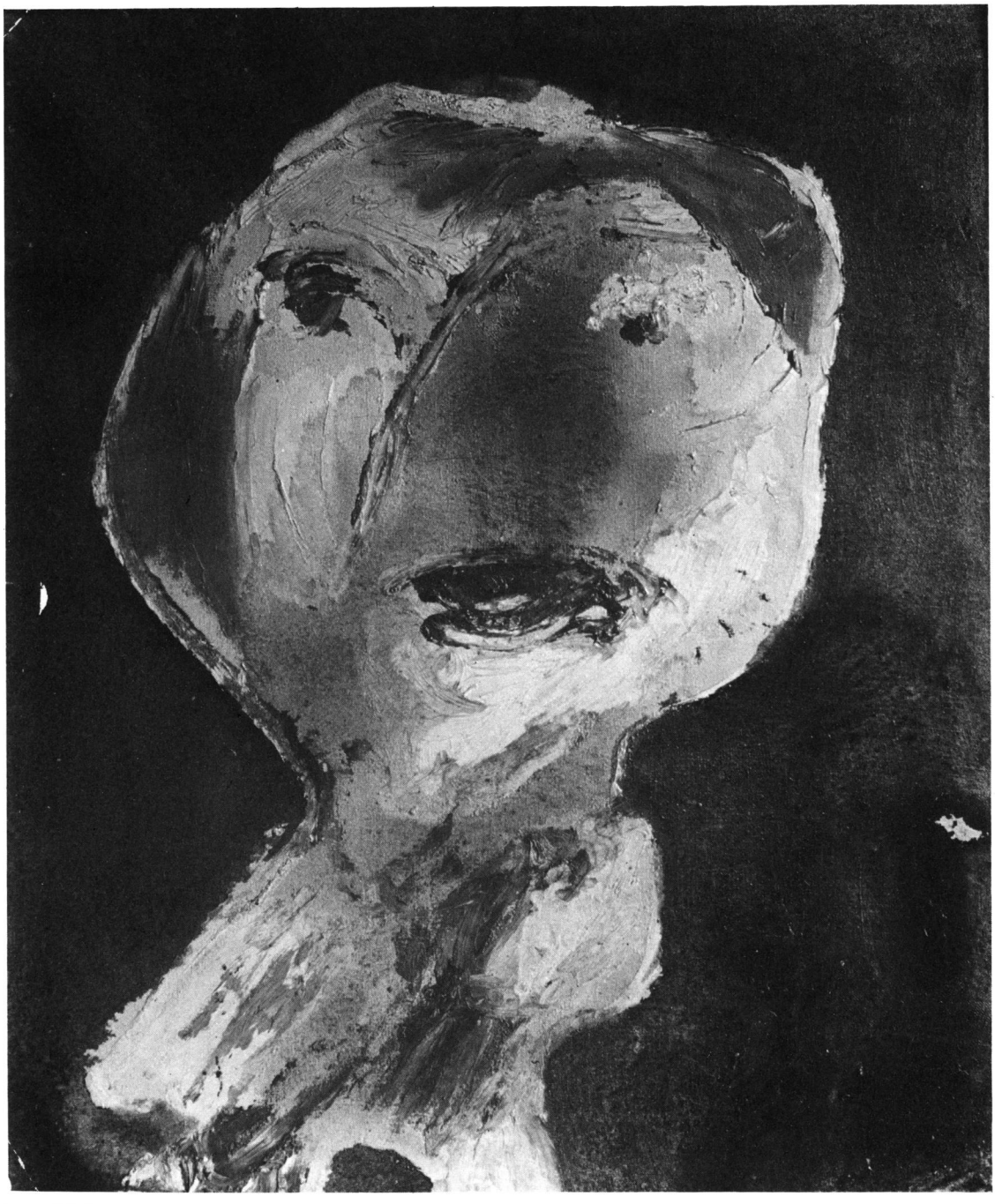


Fig.153 *Portrait: Genia, II*, *c.*1958, 45·5 × 37·5cm (Cat.1157).

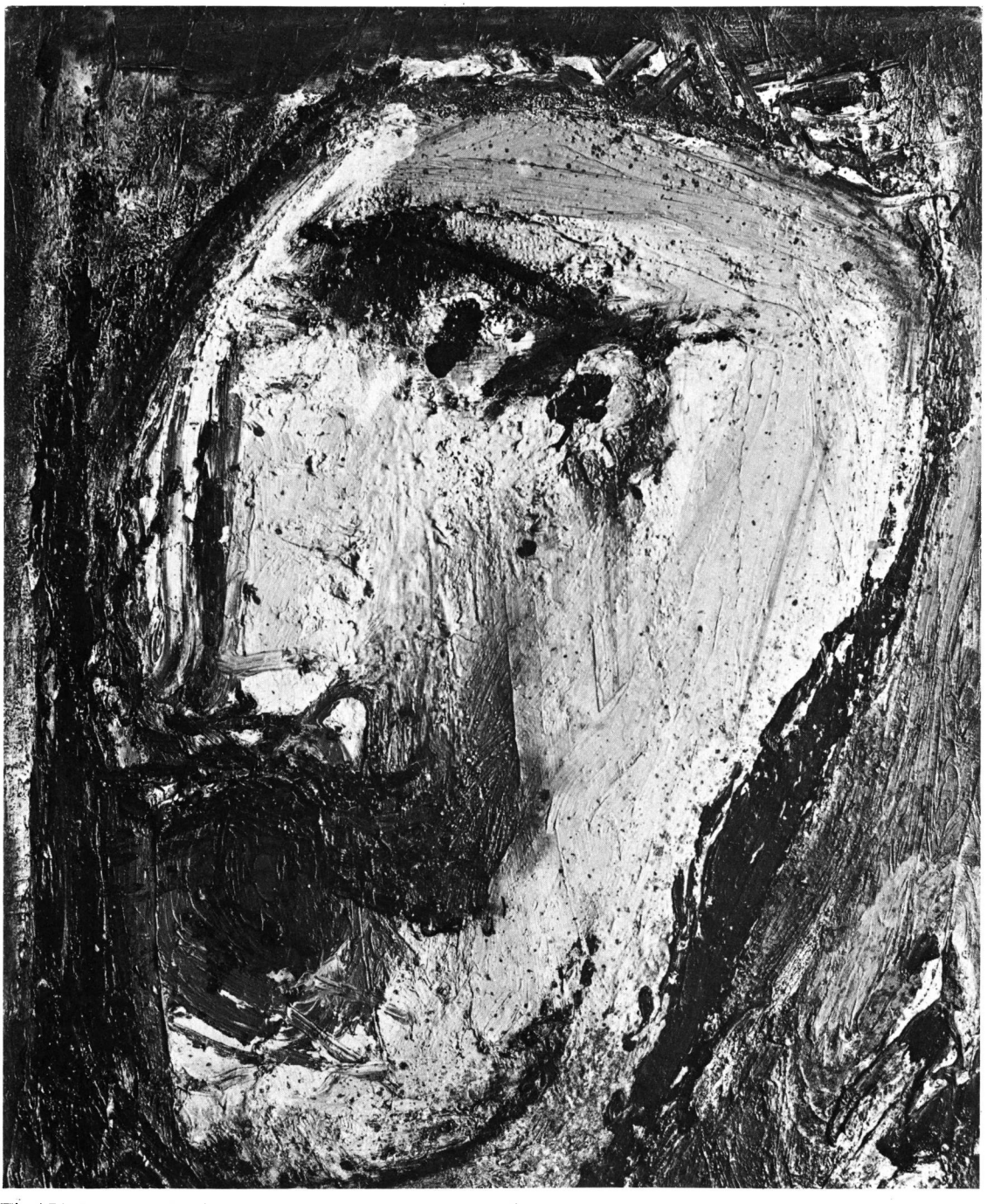


Fig.154 *Portrait: Cardazzo, II*, 1958, 53 × 47cm (Cat.1155).

Fig.155 *Public park*, 1959, 81 × 54cm (Cat.1183).

Fig.156 *Dream scene*, 1959, 48 × 100cm (Cat.1188).

Fig.157 *Portrait: Mr Cochrane*, 1959, 130 × 89cm (Cat.1204).

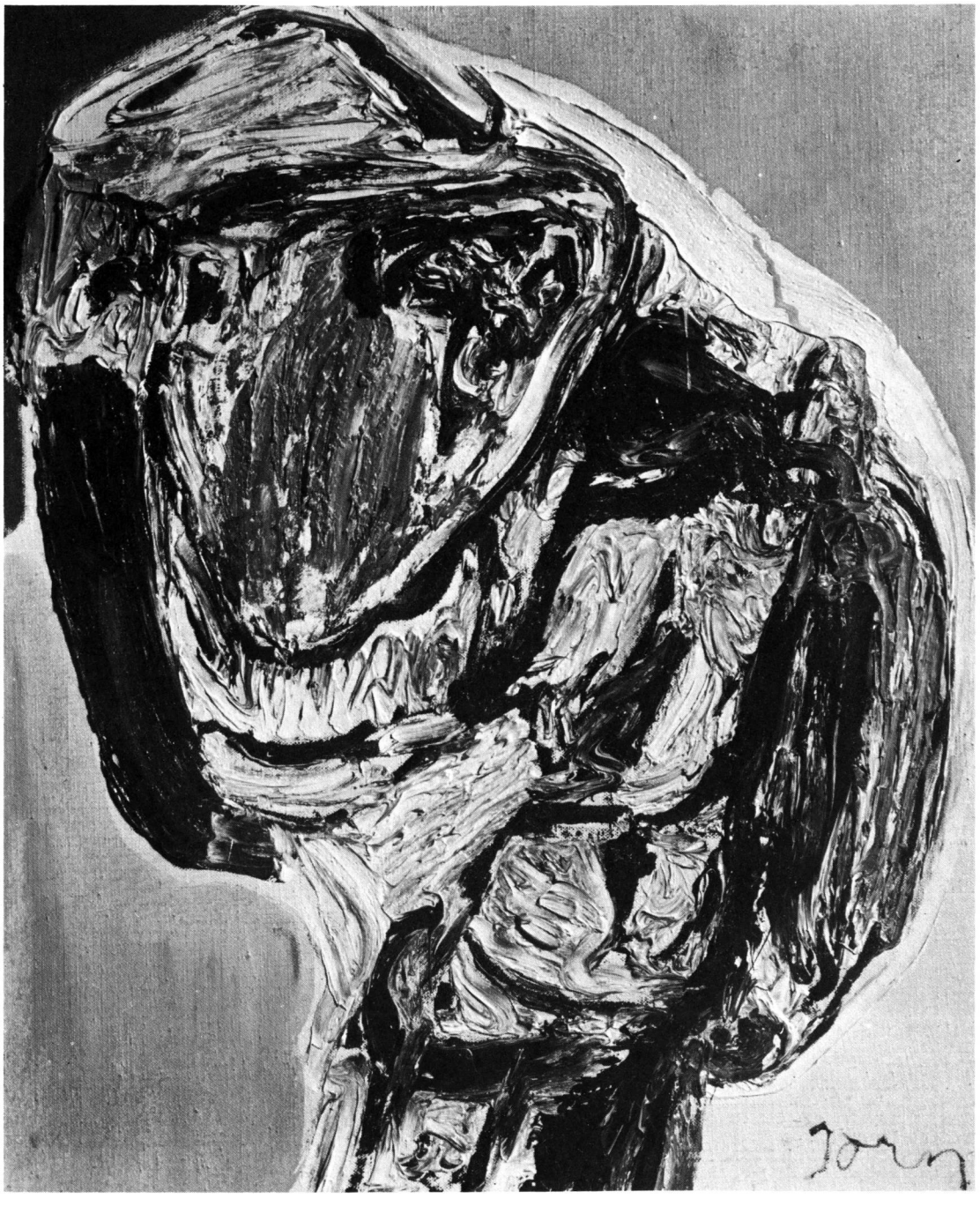


Fig.158 *Powerful weakness*, 1960, 55 × 46cm (Cat.1233).

Fig.159 *The scream in the night*, 1959, 60 × 73cm (Cat.1211).

Fig.160 *Westward*, 1959, SM 54 × 65cm (Cat.1217).

Fig.161 *The double face*, 1960, 116 × 89cm (Cat.1241).

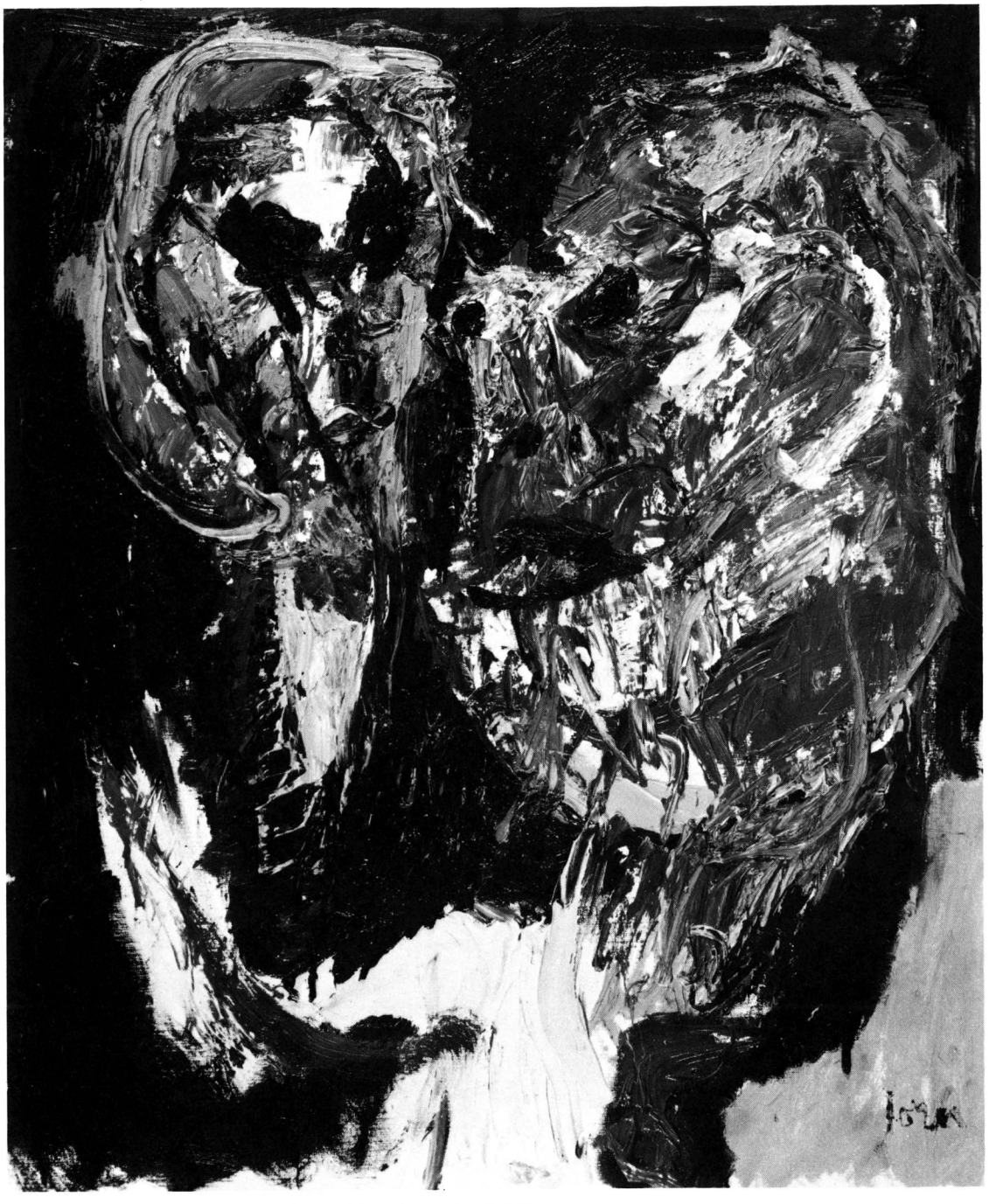


Fig.162 *The beautiful heads*, 1959/60, 55 × 46cm (Cat.1236).

Fig.163 *Seduction*, 1960, 56 × 60cm (Cat.1283).

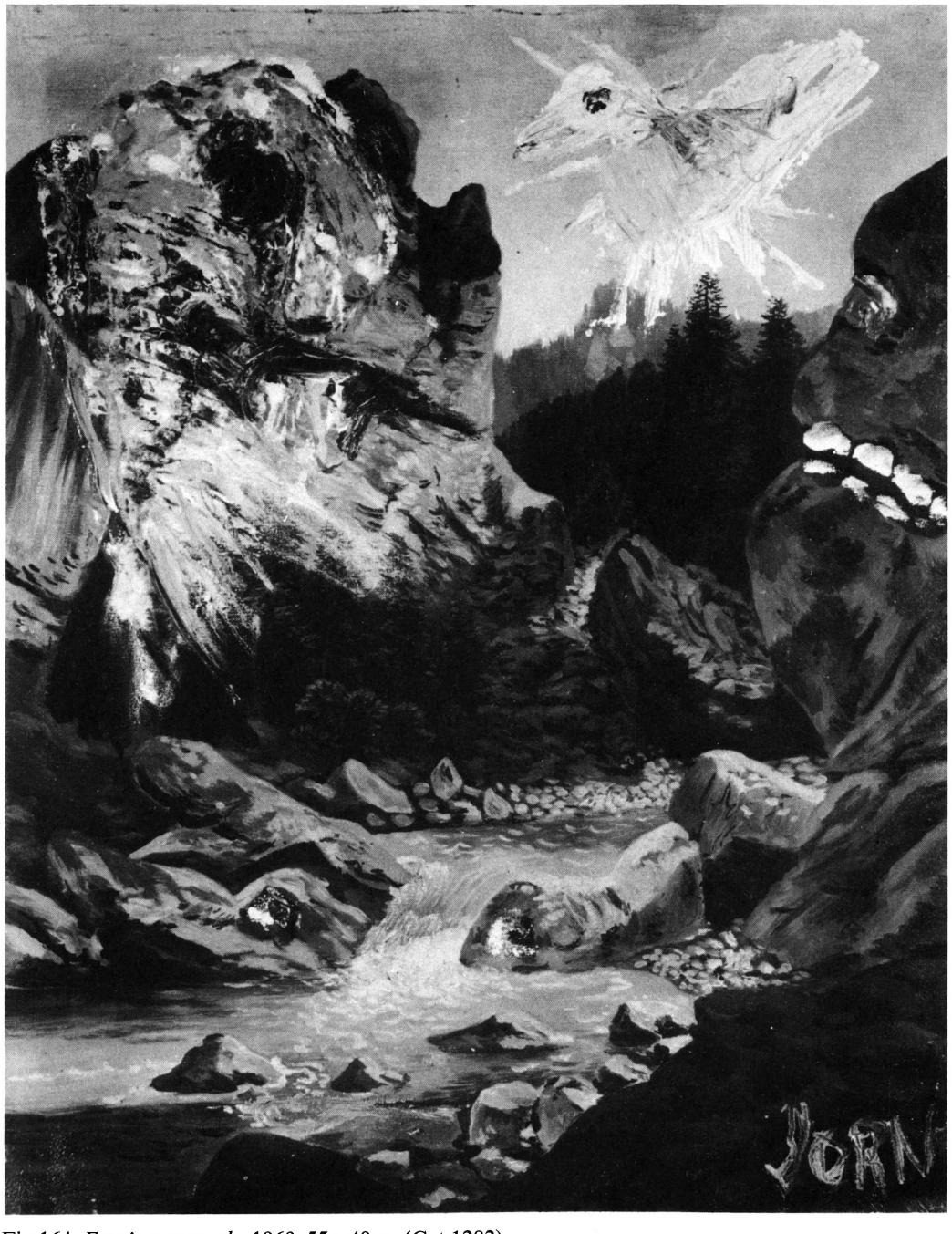


Fig.164 *Evening serenade*, 1960, 55 × 40cm (Cat.1282).

Fig.165 *Untitled*, 1960, 40·5 × 50·5cm (Cat.1285).

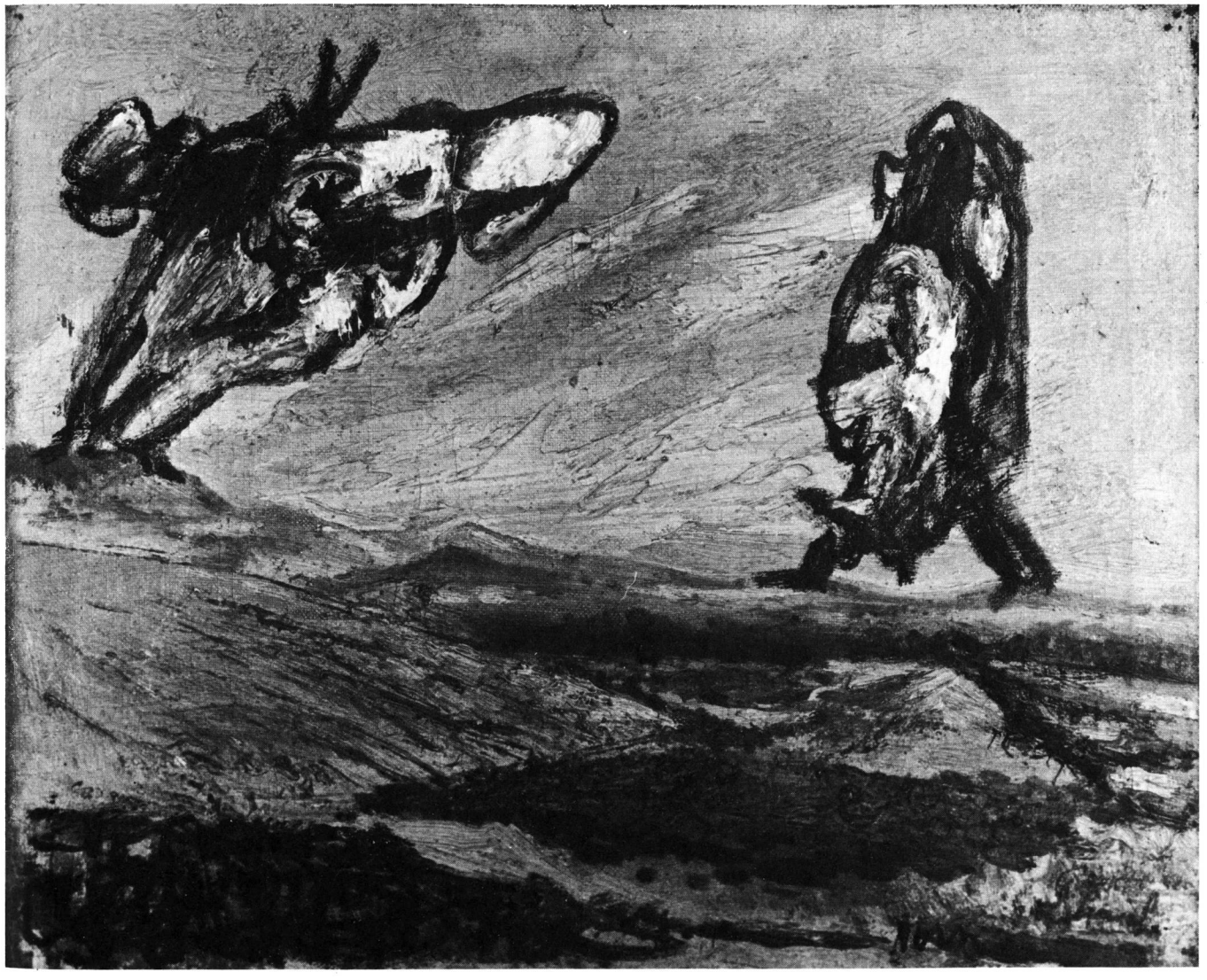


Fig.166 *The top of the world* or *Gay day*, 1960, 32·5 × 40·5cm (Cat.1287).

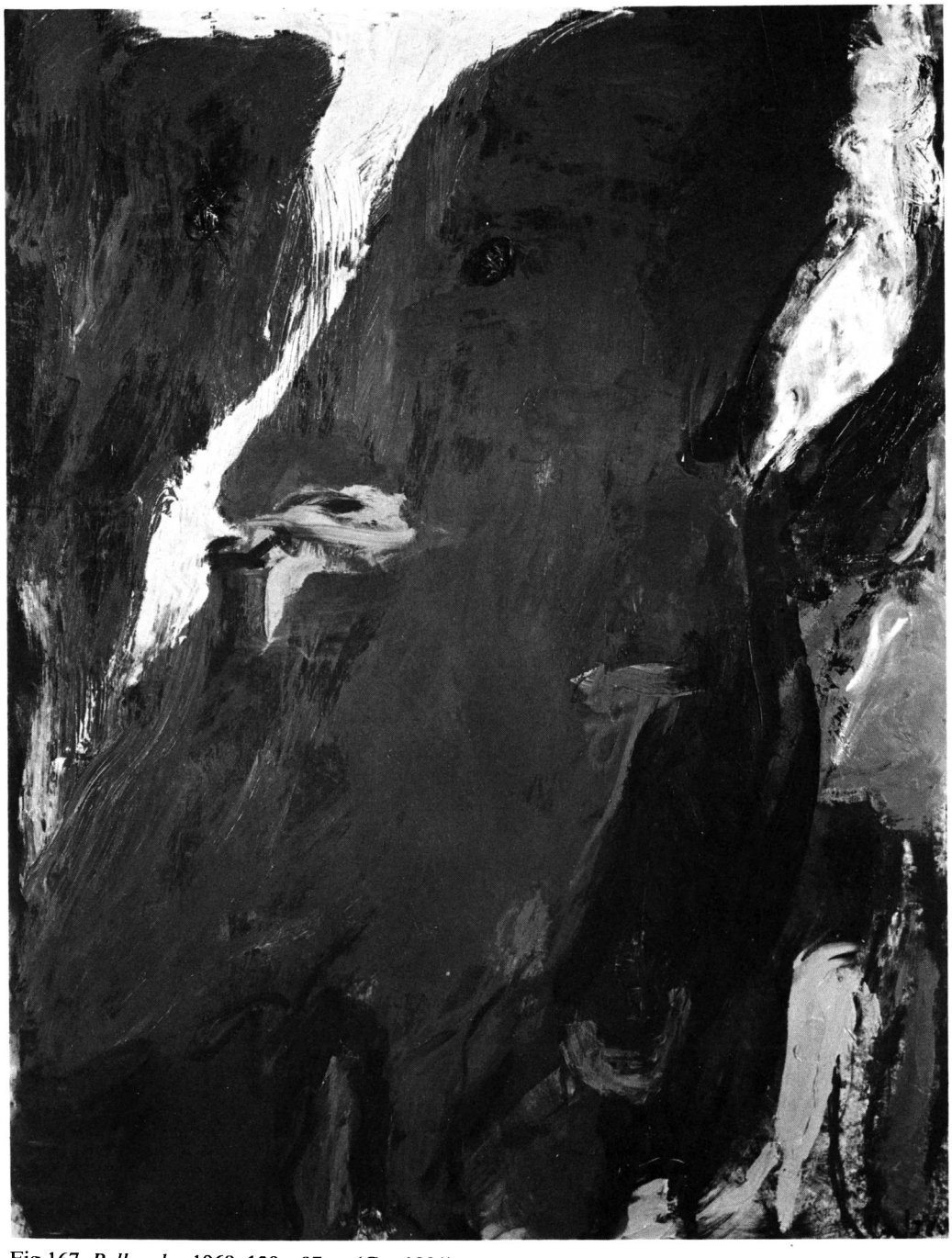


Fig.167 *Bellyache*, 1960, 130 × 97cm (Cat.1291).

Fig.168 *The soliloquy*, 1960, 45 × 55cm (Cat.1305).

Fig.169 *Untitled*, *c.*1960, 60·5 × 50cm (Cat.1312).

Fig.170 *The gorgeous beast*, 1960, 81 × 100cm (Cat.1309).

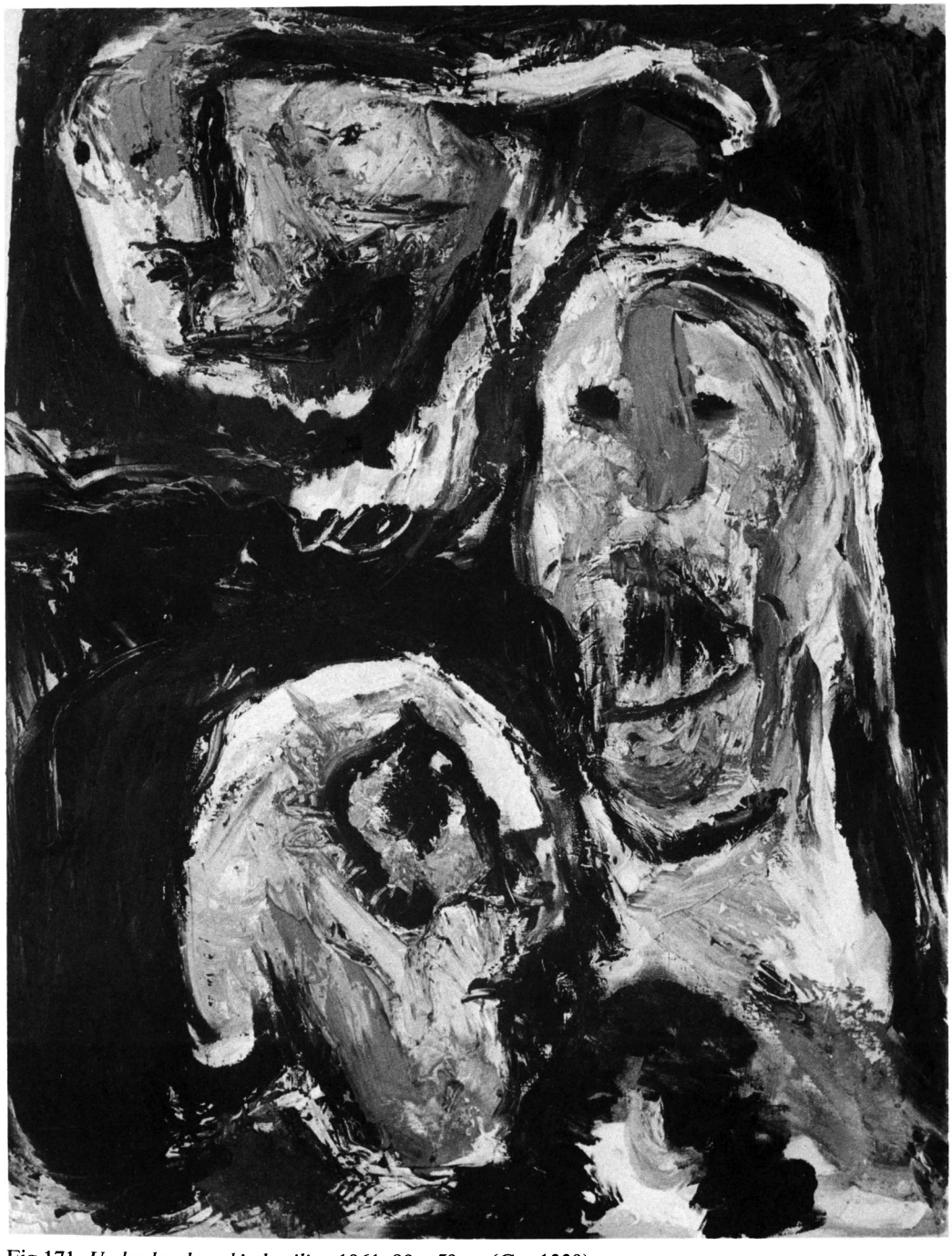


Fig.171 *Underdeveloped imbecility*, 1961, 80 × 59cm (Cat.1339).

Fig.172 *The sentimental assassin*, 1961, 73 × 92cm (Cat.1323).

Fig.173 *Yes darling*, 1961, 46 × 38cm (Cat.1322).

Fig.174 *Underdeveloped insult*, 1961, 81 × 65cm (Cat.1338).

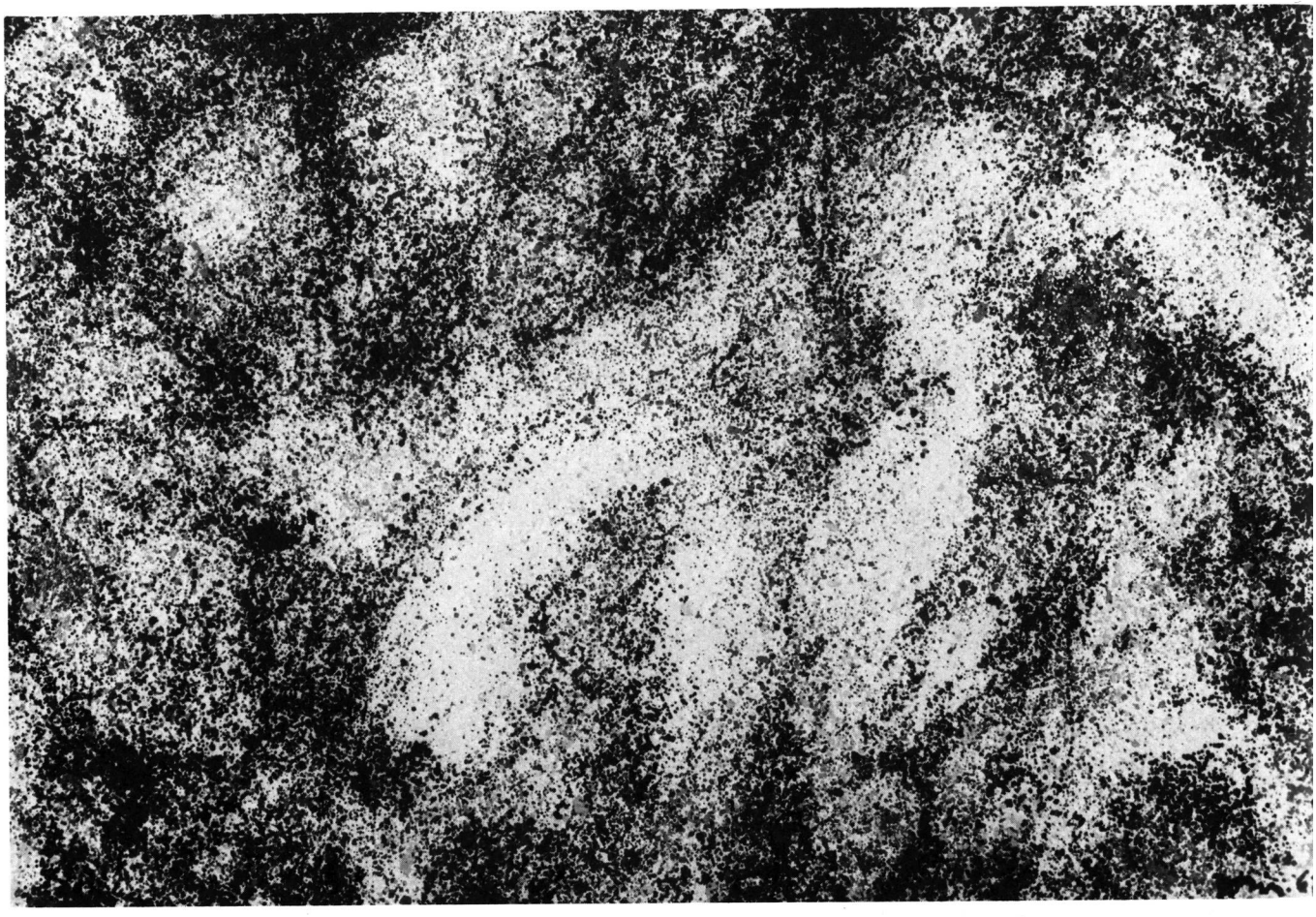


Fig.175 *H. C. Echoland*, 1961, 130 × 162cm (Cat.1389).

Fig.176 *Big Willingdone Mormorial Tallowscoop Wounderworker*, 1961, 65 × 81m (Cat.1373).

Fig.177 *Unpredictable gossip*, 1961, 92 × 73cm (Cat.1397).

Fig.178 *The green language*, 1962, 60 × 73cm (Cat.1426).

Fig.179 *Micitici*, 1962, 46 × 38cm (Cat.1438).

Fig.180 *Attraction*, 1962, 46 × 38cm (Cat.1435).

Fig.181 *Rabbit*, 1962, 41 × 27cm (Cat.1471).

Fig.182 *Happy smile* or *Nervous smile*, 1962, 33 × 41cm (Cat.1440).

Fig.183 *The barbarian and the Berber girl*, 1962, 130 × 89cm (Cat.1478).

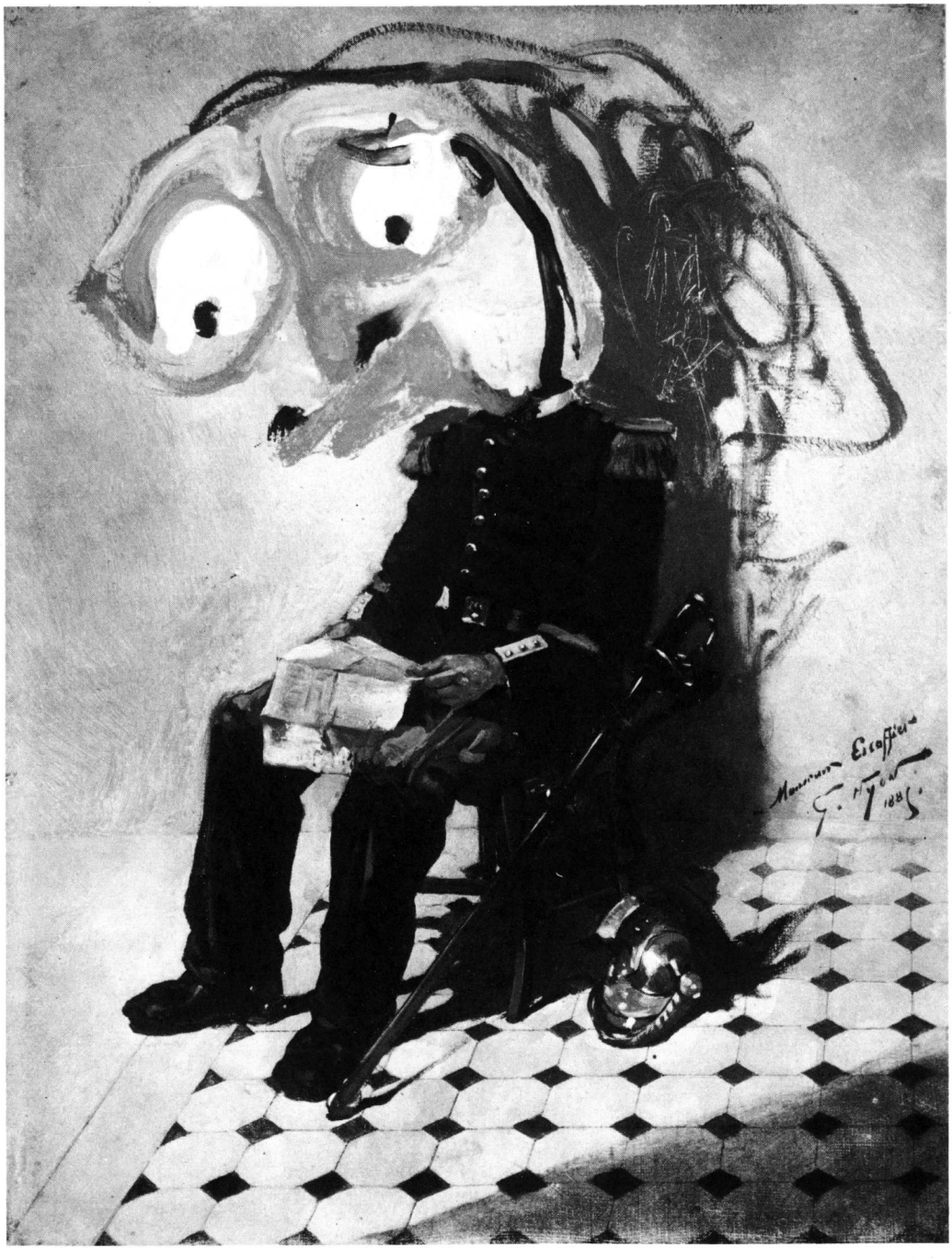


Fig.184 *A head like that*, 1962, 33 × 25cm (Cat.1485).

Fig.185 *Faustrold*, 1962, 55 × 46cm (Cat.1489).

Fig.186 *The hidden animal*, 1963, 40 × 47cm (Cat.1511).

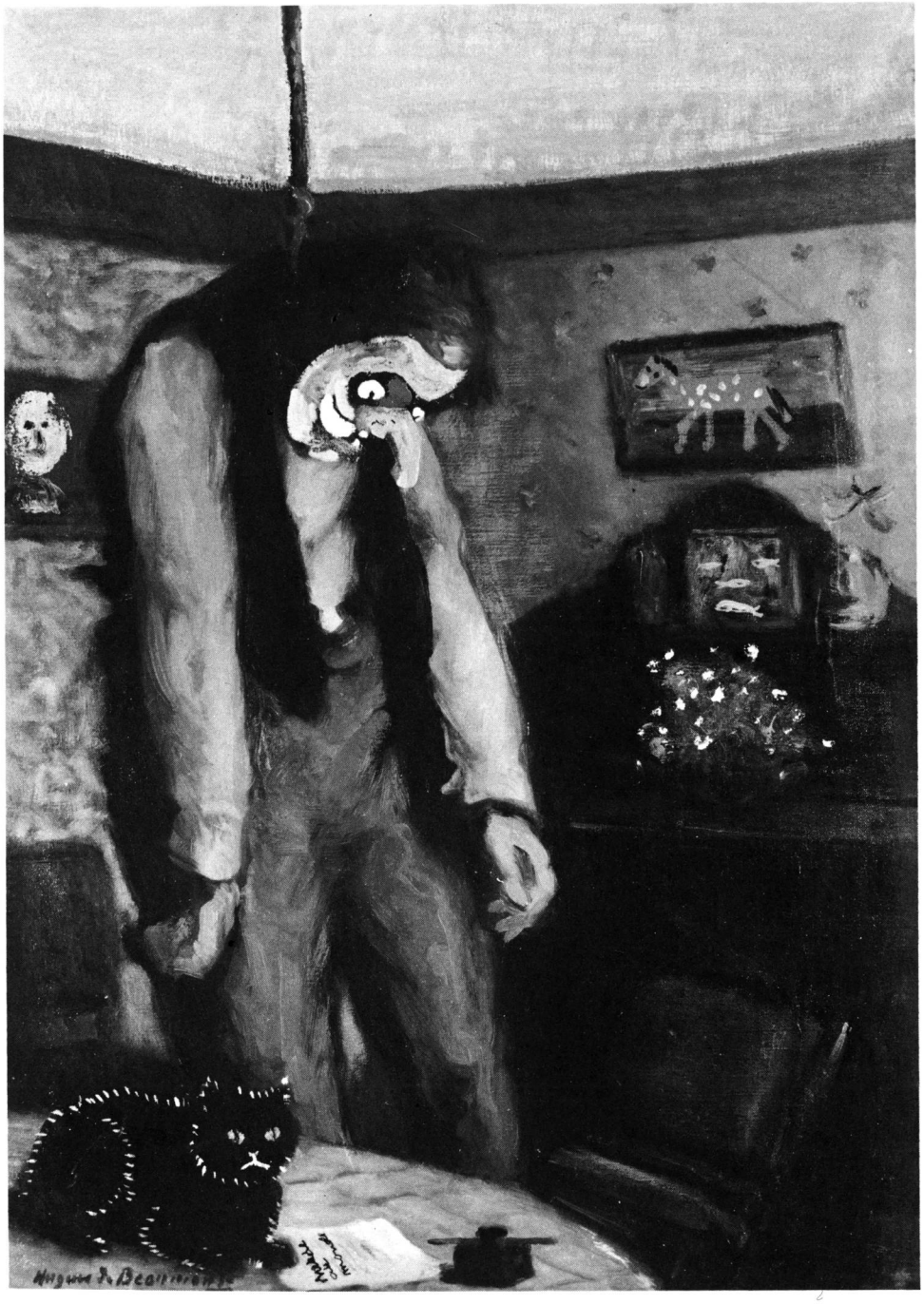


Fig.187 *Out of this world – after Ensor*, 1962, 60 × 43cm (Cat.1491).

Fig.188 *Fraternity above all*, 1962, 103 × 72·5cm (Cat.1493).

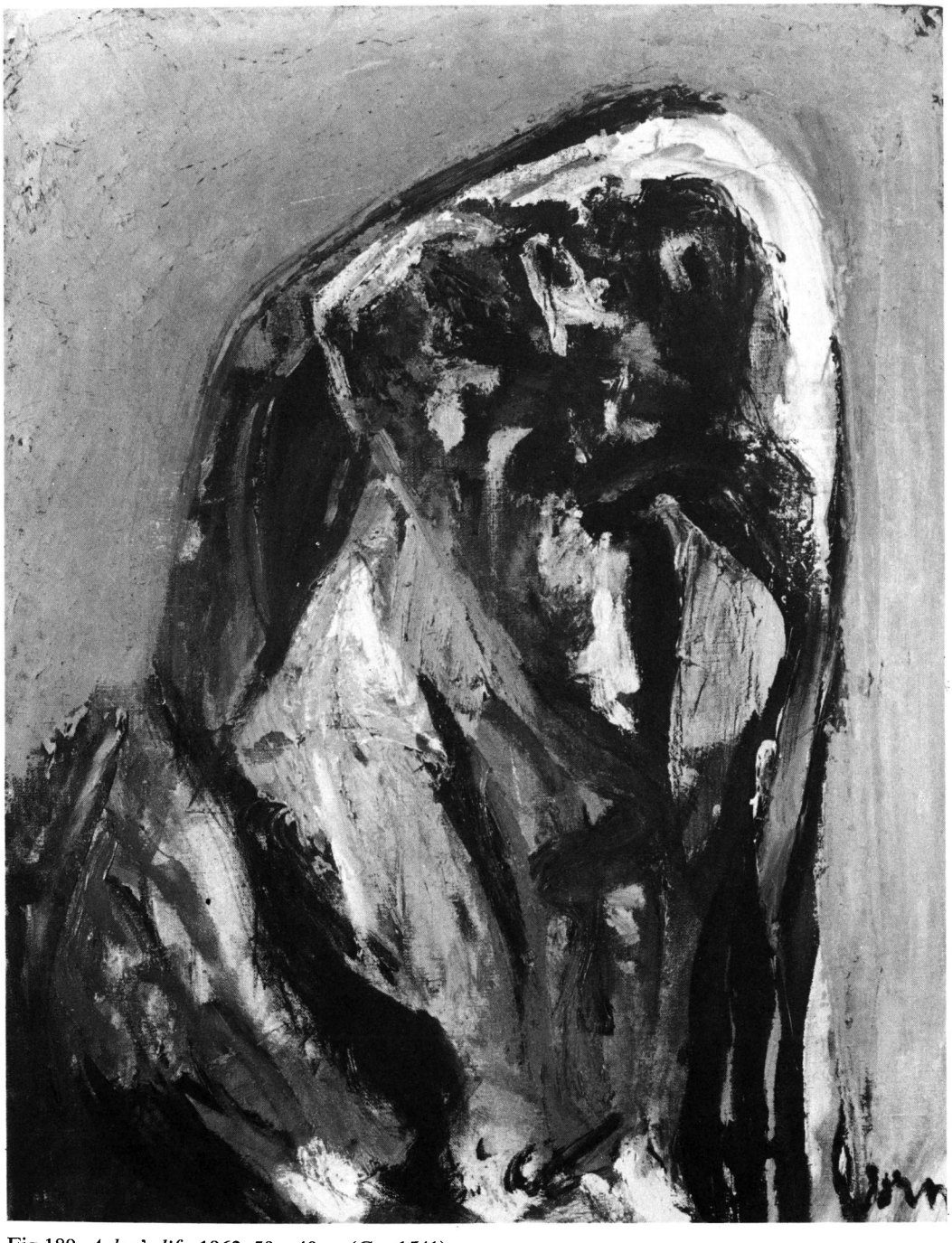


Fig.189 *A dog's life*, 1963, 50 × 40cm (Cat.1541).

Fig.190 *Veteran*, 1963, 51 × 45cm (Cat.1513).

Fig.191 *Sonny*, 1963, 65 × 81cm (Cat.1542).

Fig.192 *The savage*, 1964, 46 × 41cm (Cat.1559).

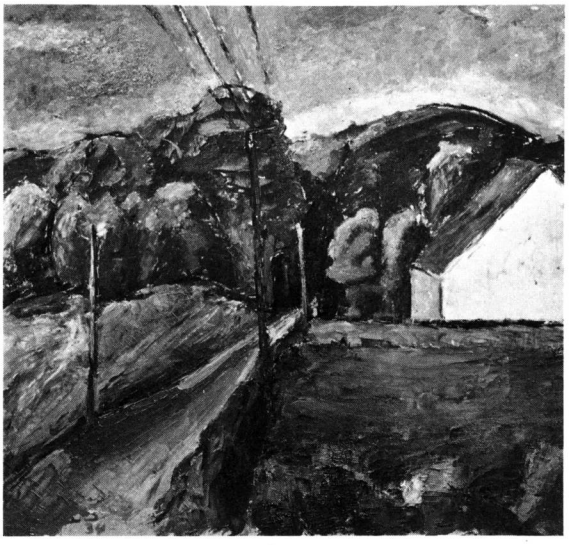
Fig.193 *Thaw*, 1964, 54 × 65cm (Cat.1563).

Fig.194 *Great tiredness*, 1964, 116 × 89cm (Cat.1599).

Part Three

Appendix

The Appendix contains descriptions of paintings from before 1954 which were too late for inclusion in *Jorn in Scandinavia*. There are also a few entries from the period 1954–64. They have been placed in the Appendix either because they are very sparsely documented or because the information arrived after the main catalogue had been closed.
The numbering of the Appendix follows on from *Jorn in Scandinavia*, p.279.



App.27

App.28

App.27 **(Landscape from Sejs in Jutland)**
1934
Plywood
51·5 × 57·5 cm
Inscribed lower left *AJ* (partly overpainted) *34*

Collection Richard Svendsen, Copenhagen

App.28 **(Landscape on Samsø)**
1934
Canvas
38 × 50 cm
Inscribed on the reverse *Asger Jorn Samsø 1934*

Collection Niels Terkelsen, Højbjerg, Denmark

App.29 **Untitled**
*c.*1934/5
Carton
39 × 30 cm
Inscribed lower left *Asger*

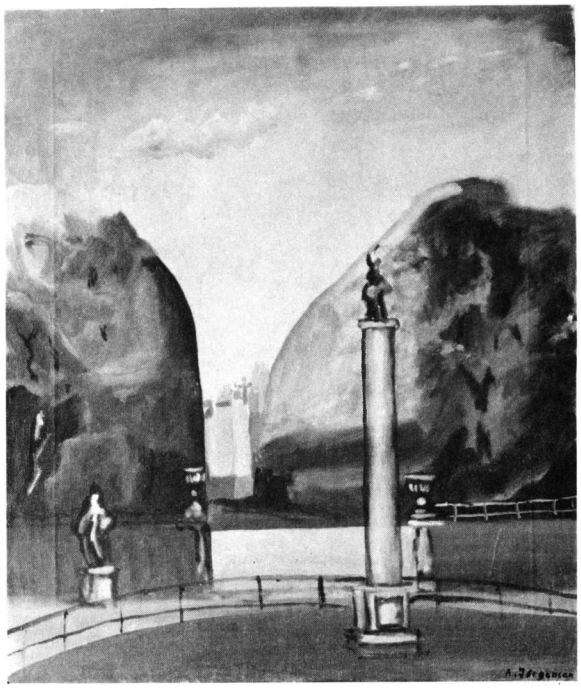
Collection Arne and Jette Forchammer, Copenhagen

App.29

App.30

App.30 **Untitled**
1935
Hardboard
54·5 × 58·5 cm
Inscribed in pencil lower left *Asger Jørgensen 35*

Auction — The painting was sold as being by an 'unknown artist' at Arne Bruun Rasmussen, Copenhagen, **308**, Feb 1974, Lot 426



App.31

App.31 **(Jardin du Luxembourg, Paris)**
1937
Canvas
54 × 45 cm
Inscribed lower right *A. Jørgensen 37*

Auction — The painting was auctioned at Arne Bruun Rasmussen, Copenhagen, **268**, Oct 1971, Lot 157. Jorn authenticated the painting from the photograph

App.32 **Untitled**
1937
Carton glued to canvas
67 × 70 cm
Inscribed upper right *Asger Jørgensen 37*

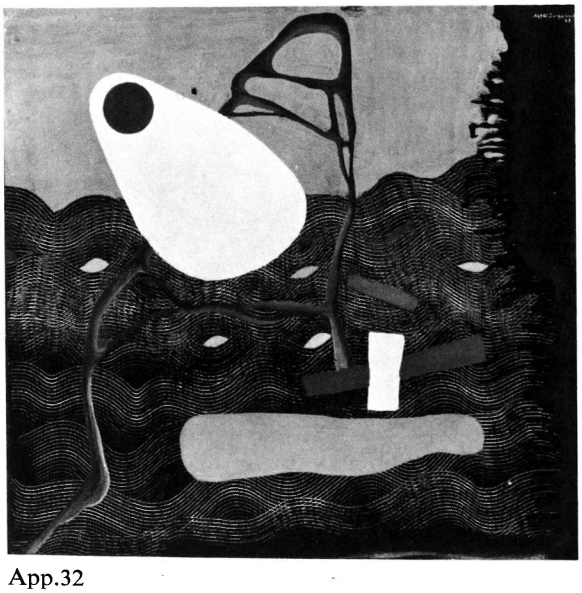
Collections — Mads Stage, Denmark
Per Ulrich, Copenhagen

Note — The painting was restored by Steen Bjarnhof in Copenhagen and mounted on canvas by him

App.33 **Untitled**
1939(?)
Plywood
16·5 × 27·2 cm
Inscribed upper right *Asger 39*

Collection — V. O. Jorn, Silkeborg, Denmark

Note — This painting was on the reverse side of the picture reproduced in *Jorn in Scandinavia*, Cat.109. The owner had the plywood split down the middle in order to obtain two separate pictures. The date *1939* may refer to the painting that was on the reverse side



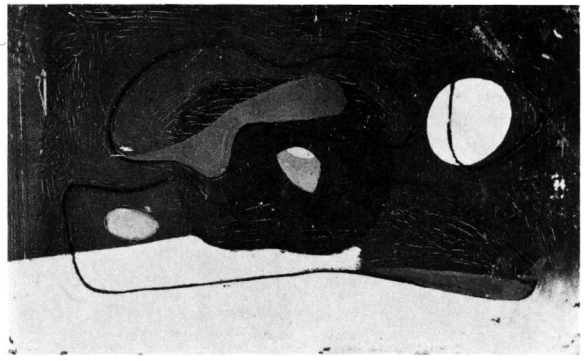
App.32

App.34 **Untitled**
1940
Canvas
39 × 31 cm
Inscribed lower left *Asger J. 40*

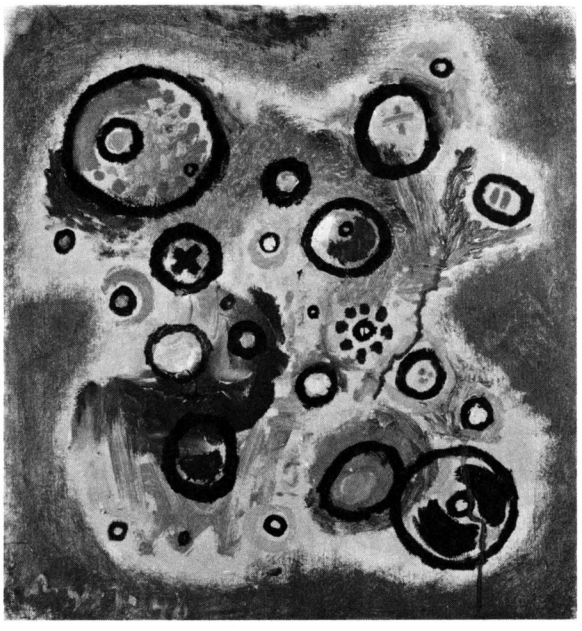
Collection — Ibsen, Hobro, Denmark

App.35 **Untitled**
1940
Canvas on plywood
22 × 17·1 cm
Inscribed on the reverse *Asger Jørgensen, 1940*

Collection — Ebbe Søndergaard, Copenhagen

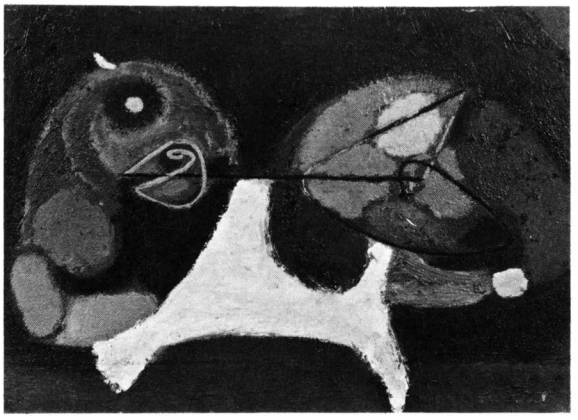


App.33

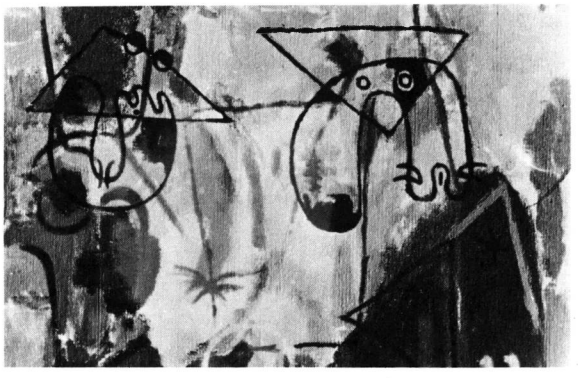


App.34

App.35



App.36



App.37

App.36 **Untitled**
*c.*1940/1
Carton
29·5 × 42 cm

Collections — Galerie Birch, Copenhagen
J. Steglich-Petersen, Copenhagen

App.37 **Title unknown**
*c.*1940
Canvas
Size unknown

Note — The photograph was found among some correspondence between Jorn and his first dealer, Frederik Dam. The painting itself has not been found

App.38

App.39

App.38 **Untitled**
1941
Hardboard
39 × 26·5 cm
Inscribed upper right *Asger J. 41*

Auction — Kunsthallen, Copenhagen, **308**, May 1974, Lot 108

App.39 **Untitled**
Christmas 1941
Paper on wood
15·4 × 12·5 cm
Inscribed on the reverse *Julen* [Christmas] *1941, Asger Jørgensen*

Collection — Mrs Lyngborg, Nibe, Denmark

App.40 **Untitled**
c. 1942/3
Canvas (?)
SM 42 × 27 cm

Collection — Arne Melin, Örebro, Sweden

App.41 **Pelikan (?)**
*c.*1943–5
Oil
Size unknown

Collection — Uno Wallman, Stockholm

Note — This painting was reproduced in an exhibition catalogue *Ars Baltica*, 10 Jul–10 Aug 1966, Visby, Gotland, Sweden, No.49, titled *Pelikan*. Four other works owned by Uno Wallman were listed as **46** *Till Uno*, **47** *Tuppen*, **48** *Fåglar*, **50** *Andarna*.
Jorn authenticated the painting from the reproduction in the catalogue, but the title *Pelikan* is uncertain. It has not been possible to visit the Wallman collection

App.42 **Untitled**
*c.*1945
100·5 × 74·5 cm
Canvas
Inscribed lower right *Jorn*

Collections — Galerie Juul, Østerbro, Copenhagen
Dr Poul Edmund, Copenhagen

App.43 **Untitled**
*c.*1942–4
Canvas
90 × 100 cm

Note — This painting is on the reverse of App.44 and predates it, though the exact date is not known

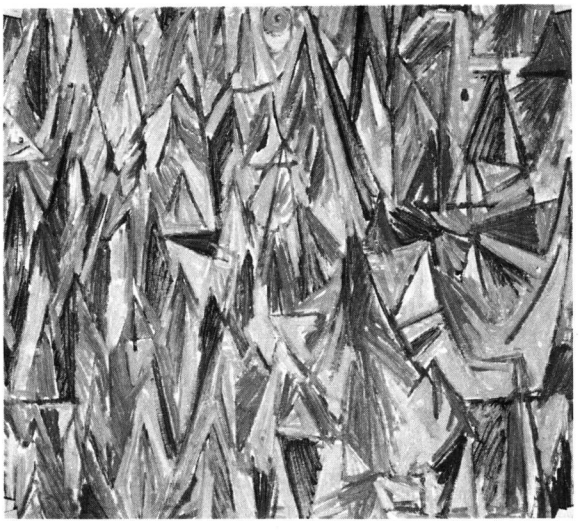
App.44 **Untitled**
1945
Canvas
100 × 90 cm
Inscribed upper right *Asger J. 45*

Auction — Arne Bruun Rasmussen, Copenhagen, **318**, Oct 1974, Lot 245, reproduced in colour on the front cover

Collections — Carit Andersen, Copenhagen
P. T. Nielsen, Copenhagen

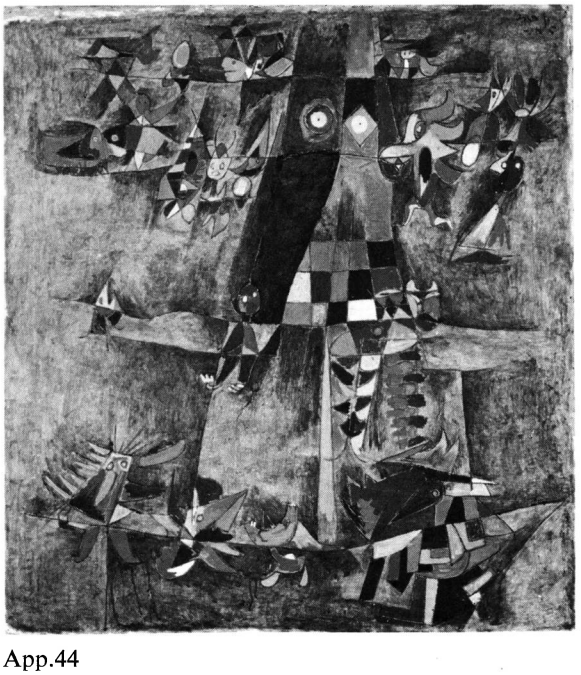
App.40

App.41



App.43

App.42



App.44

App.45

App.45a

App.45 **Untitled**
1945
Canvas
69 × 50 cm
Inscribed lower right *Jorn 45*

Collection — Fernand Graindorge, Liège

App.45a **Le bon œil**
*c.*1946
Canvas?
Size unknown

Note — This painting is only known from an unsatisfactory reproduction (photocopied here) in PHASES, Paris, 2, 1955. The painting itself has not been found

App.46 **Untitled**
1948
Canvas
36 × 30 cm
Inscribed lower left *Jorn 48*

Related study — The Silkeborg Museum owns a related drawing (Inv.No.550/1959) which is signed *1947 Hjarnø*

Collection — H. Langhoff, Silkeborg, Denmark

App.47 **(Djerba)**
1948
Canvas
25 × 21 cm
Inscribed lower right *Djerba*, upper right *Jorn*

Collection — Dr G. Laurini, Milan

Note — The picture was painted on the island of Djerba in Tunisia

App.48 **Nous n'avons qu'un objet intérieur sous la main . . .**
*c.*1948
Hardboard
38 × 61 cm
Inscribed with a French text and signed in the centre *Jorn-Dotremont*

Collection — S. Janssen, Brussels

App.49 **Untitled**
1949
Canvas
49 × 99·5 cm
Inscribed lower right *Jorn 49*

Collection — National Gallery, Oslo

App.50 **Untitled**
1949
Oil on carton
27 × 21 cm
Inscribed upper left *49* and upper right *Asger Jorn.*

Collection — Kirsten Gad, Copenhagen

App.51 **En famille, I**
1951
Oil on paper
43 × 58 cm
Inscribed lower right *Jorn 51*

Collections — Arthur Tooth & Sons, London
A. E. J. Diamond, USA
Sam Francis, USA

App.46

App.47

App.48

App.49

App.50

App.51

App.52

App.53

App.52 **Untitled**
1952
Hardboard
40·3 × 60 cm
Inscribed upper right *Jorn 52*

Collection Mrs Baarsch, Aarhus, Denmark

App.53 **Bøhmand**
Bogeyman
1952/3
Hardboard
17·5 × 14 cm
Inscribed on the reverse *Bøhmand, Asger Jorn 1952–3*

Collection Holch Ålson, Odense, Denmark

App.54 **Untitled**
1953 (Switzerland)
Insulite
36 × 24 cm
Inscribed on the reverse *Suisse 1953, Asger Jorn*

Collection Private collection, Turin

App.55 **Untitled**
1953
Oil on paper glued to carton
29·5 × 41·5 cm
Inscribed lower left *Jorn 53*

Collection Otto van de Loo, Munich

Note This is a monoprint from a painting in the Silkeborg Museum, reproduced in *Jorn in Scandinavia*, Cat.802

App.56 **Untitled**
1953
Oil on paper glued to carton
41·2 × 29·5 cm
Inscribed lower right *Jorn 53*

Collection Otto van de Loo, Munich

Note An untitled picture in the Silkeborg Museum, reproduced in *Jorn in Scandinavia*, Cat.803, is a monoprint from this painting

App.57 **Untitled**
1953
Oil on paper glued to carton
41·2 × 29·5 cm
Inscribed lower right *Jorn 53*

Collection Otto van de Loo, Munich

App.58 **Oiseau sur la tête**
1954
Canvas
40 × 53 cm
Inscribed on the reverse *Jorn Albissola* with title and date

Collections Aldo Seno, Venice
Romano Lorenzin, Milan
Galleria d'Arte Ravagnan, Venice
J. de Cannière, Renaix, Belgium

App.54

App.55

App.57

App.56

App.58

App.59

App.59 **Non**
Hardboard
38 × 25 cm
Inscribed lower right *Jorn 54* and titled on the reverse

Collections Ivor Michaels, Brussels
Christian Fayt, Brussels

App.60 **Haven ved havet**
The garden by the sea
1954
Oil on plywood
82 × 50·5 cm
Inscribed on the reverse *Jorn 54*, *Albisola*, *Italien*

Collections Johannes Valeur, Copenhagen
Peter and Hanne Raaschou, Hørsholm, Denmark

App.61 **Title unknown**
*c.*1955
Size and surface unknown
Inscribed upper left *Jorn*

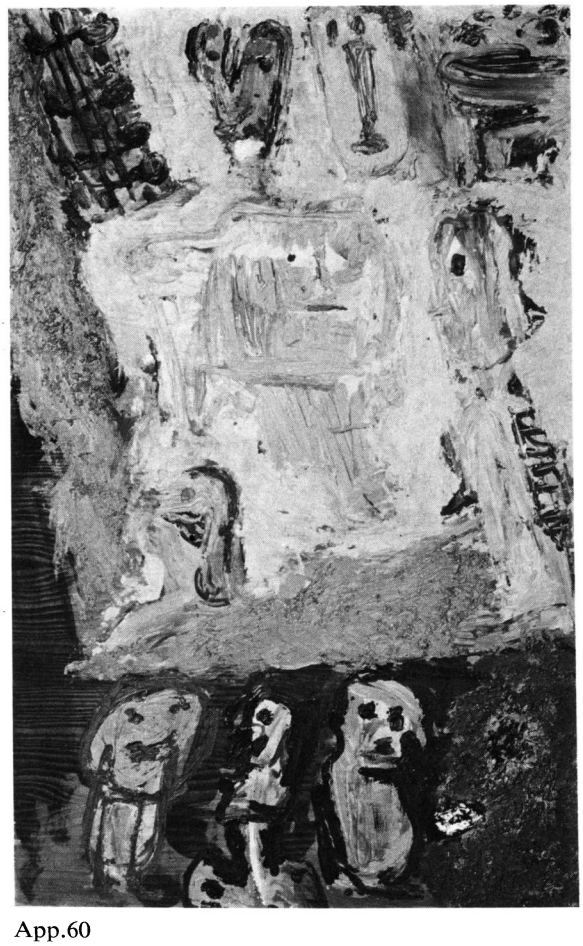
Collection Formerly Galleria d'Arte del Naviglio, Milan

Note The picture is only known from a photograph in the Silkeborg Museum archives. The painting itself has not been found

App.62 **Title unknown**
*c.*1955/6
Size and surface unknown

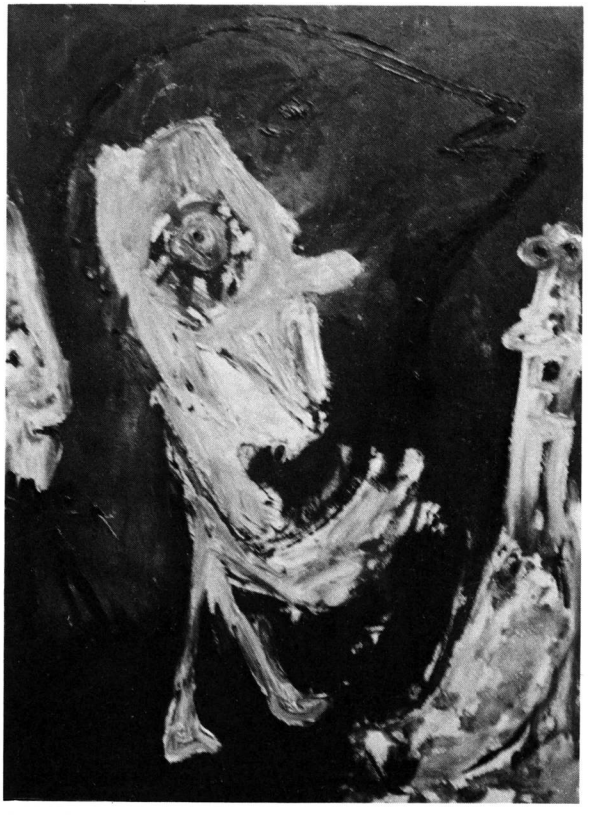
Collection Formerly Galleria d'Arte del Naviglio, Milan

Note The picture is only known from a photograph carrying the gallery's stamp. The painting itself has not been found



App.60

App.61



App.62

)p.63 Title unknown
1956
Mixed media
SM 45 × 35 cm

Collection — Formerly Galleria d'Arte del Naviglio, Milan

Note — A photograph of the outdoor studio-laboratory at Alba (Fig.23) shows this picture in the foreground. This has made it possible to estimate the approximate size. The photograph reproduced on this page carries the Milanese gallery's stamp. Nothing is known of the painting's whereabouts

)p.64 Title unknown
*c.*1956
Size and surface unknown

Note — This picture is only known from a photograph in the Silkeborg Museum. The painting, whose whereabouts is unknown, is related to *Tu étais tel*, Cat.1007

)p.65 Il delinquente
1956
Canvas
114 × 146 cm
Inscribed lower right *Jorn 56*

Collections — Paridi Acetti, Milan
Galerie Boulakia, Paris
Galleri Haaken, Oslo
Hans Rasmus Astrup, Oslo

App.63

App.64

App.65

App.66

App.67

App.68

App.66 **Untitled collaboration**
by Asger Jorn, Ralph Rumney, Walasse Ting and Yves Klein
1956
147 × 198 cm

Collection Clara and Gentil Haesaert, Brussels

App.67 **Title unknown**
*c.*1957
Surface and size unknown
Inscribed lower left *Jorn*

Note The picture is only known from a photograph in the Silkeborg Museum. Jorn thought that it once belonged to Lucio Fontana, Milan.
According to Lucio Fontana's widow, all the Jorn paintings were sold some years ago

App.68 **Title unknown**
*c.*1958
Canvas
Size unknown
Inscribed lower right *Jorn*

Collection Formerly Galleria d'Arte del Cavallino, Venice

Note The picture is reproduced in one of the Cavallino gallery's catalogues from 1962, without caption. Nothing is known of the picture's whereabouts.

App.69 **Untitled**
*c.*1958
130 × 77 cm
Inscribed lower right *Jorn*

Collection Wilfredo Lam, Albisola, Italy

App.70 **La langue et l'imagination**
1960
Canvas
56 × 46 cm
Inscribed lower right *Jorn*; titled and signed *Jorn 60* on the reverse

Collections Hans de Jong, Hengelo
Galerie Brinkman, Amsterdam

App.71 **Le chemin des loups**
1960
Canvas
100 × 81 cm
Inscribed on the reverse *Jorn 60* and titled

Collections Galleria d'Arte Il Castello, Milan
Galleria Carini, Milan [1975]

App.72 **Commodius Vicus of Recirculation**
1961
55 × 46 cm
Inscribed lower right *Jorn*

Exhibitions Bibl.**123** (11); **277**, p.(63)

Collections Paolo Marinotti, Milan
Mark Gallery, Zurich

App.69

App.70

App.71

App.72

App.73

App.74

App.73 **Untitled Modification**
1964
Canvas
46 × 55 cm
Inscribed lower right *Jorn 64*

Auctions	Kunsthallen, Copenhagen **314**, 26–7 Nov 1975, No.113, reprod.
Collection	Mogens Hermansen, Paris

App.74 **Linfinie suffisance**
1964/5
Canvas
116 × 89 cm
Inscribed lower right *Jorn*

Exhibitions	Bibl.**231**
Collection	Thomas Neirynck, Latem St Martin, Belgium
Note	This painting was formerly *Le victime joyeux*

Bibliography

The bibliography runs from 1954 to 1974 inclusive, with only one or two later entries. Titles from *Jorn in Scandinavia* have not been repeated here, except either to draw attention to illustrations of paintings or to provide further information about works of art cited in the text.

Index

Part 1 Public and private collections
Part 2 Exhibitions
Part 3 Auctions
Part 4 Selected books, articles, reviews, and prefaces
Part 5 Graphics

Descriptions
Works are oil on canvas, measured in centimetres, unless otherwise stated.
For abbreviations and conventions see the section at the end of the book.

Part 1: Public and private collections

This section lists catalogues and similar documents referring to oil paintings from 1954 to 1964 that are in public or private ownership. It does not give a definite indication of the total number of works in public collections, since some museums have never published a catalogue of their holdings, while others own works by Jorn that fall outside the scope of this book.

Part 2 of the bibliography contains some cross-references to Part 1, as when works from museums have gone on tour.

1957

1 **Cavellini, Achille (Brescia, Italy)** *Pittori moderni dalle collezione Cavellini.* A catalogue published by the Galleria Nazionale d'Arte Moderna in Rome for an exhibition of modern paintings from the Achille Cavellini collection shown at the gallery from May to June 1957.

121 *Expression mordante*, 45 × 58, reprod.

1957 (?)

2 **Guggenheim, Peggy (collection)** *La collezione Peggy Guggenheim.* Venice, n.d. (1957?). Texts by W. J. H. B. Sandberg, Herbert Read, Alfred H. Barr, Jr. An addendum slip enclosed in the catalogue has the following entry:

183 *Figure*, 1956, 110 × 140.
The artist is listed as Asger Yorn [*sic*].

1958 (?)

3 **Guggenheim, Peggy (collection)** *La collezione Peggy Guggenheim.* Venice, n.d. (1958?). Texts by W. J. H. B. Sandberg, Herbert Read, Alfred H. Barr, Jr.

188 *Figure*, 1956, 110 × 140.
The artist is listed as Asger Yorn [*sic*]. This catalogue is not identical with the earlier one (Bibl.2).

1958 (?)

4 **Guggenheim, Peggy (collection)** *Le collezione Peggy Guggenheim.* Venice, n.d. (1958?). Texts by W. J. H. B. Sandberg, Herbert Read, Alfred H. Barr, Jr.

200 *Figure*, 1956, 110 × 140.
The artist is listed as Asger Yorn [*sic*]. This catalogue is not identical with the two earlier ones (Bibl.2 and 3).

1958

5 **Louisiana Foundation, Humlebæk (Dk)** *Katalog over Louisiana. Samling af nutidskunst og kunsthåndværk.* Humlebæk, 1958. Catalogue of the collection of modern art and crafts belonging to the Louisiana Foundation, Humlebæk (Dk).

81 *En mare*, 1955, 55 × 46.

1959

6 **Frandsen, G. M., Nakskov (Dk)** *Et udvalg af billeder fra Direktør G. M. Frandsens malerisamling paa Hotel Skandinavien, Nakskov.* A selection of paintings from the G. M. Frandsen collection, Hotel Nakskov (Dk). The catalogue was published for an exhibition at Berlingske Kunstforening, Copenhagen, Aug–Sep 1959.

18 *Flyvende tallerken: Drømmebilleder*, nr.6, 1954–5, 46 × 55.

7 **Hamberg, Ingmar and Rigmor, Gothenburg (Sweden)** *8 danskar ur Ingmar och Rigmor Hambergs samling.* Gothenburg, 1959. The catalogue was produced for an exhibition of the Hamberg collection at the Gothenburg Museum from 13 Feb to 1 Mar 1959

27 *Londonmorgon*, 1958, 61 × 51; **28** *Komposition*, 1958, 130 × 97, donated to the museum, reprod.

8 **Stedelijk Museum, Amsterdam,** *Paintings from the Stedelijk Museum, Amsterdam, 1959.* Institute of Contemporary Art, Boston, 1959. Catalogue for a travelling exhibition beginning 7 Jan 1959. Foreword by W. Sandberg.

42 *Mourning*, 'date unknown', $63\frac{3}{4} \times 51\frac{1}{8}$ in., reprod.

1960

9 **Louisiana Collection, Humlebæk, (Denmark)** *Katalog over Louisiana, samling af nutidskunst og kunsthandværk* (A catalogue of modern art and crafts in the collection of the Louisiana Foundation). Humlebæk, 1960.

100 *A nightmare* 1955, 55 × 46.
This painting was subsequently sold.

1961

10 **Koefoed, Erling (Copenhagen)** *Fortegnelse over skulptur maleri og grafik tilhørende Erling Koefoed* (A catalogue of works in the Erling Koefoed collection). Prefaces by Erling Koefoed, Egill Jacobsen, and Poul Vad. Privately printed, Copenhagen, 1961.

P.76 *Drømmebillede nr. 18: Moder jord*, 1955, 38 × 46.

1962

11 **Angli: Åge Damgård Shirt Factory at Herning (Denmark)**, *A collection in use: A book about art at Angli.* MOBILIA, Snekkersten, Denmark, 1962. An unpaginated, illustrated brochure with text in English, showing works of art displayed *in situ* at the factory. Prefaces by Steen Bjarnhof and Gunnar Ågård Andersen.

Jorn's *Hvid figur* (White figure), 131 × 90, is reproduced in colour on p.(21).

12 **Krestensen, Anna och Kresten (Copenhagen)** *Nutidskonst ur Anna och Kresten Krestensens samling, Köpenhamn.* A catalogue of the Krestensen collection of modern art for an exhibition at the Konstmuseum, Gothenburg, Sweden, from 31 Aug to 16 Sep 1962.

108 *Letsindige billeder, nr.10, En skiderik*, 1955, 57 × 45; **109** *Letsindige billeder, nr.7, Televisioner*, 1955, 54 × 47.

13 **(The) Solomon R. Guggenheim Museum, New York** *Summer selection 1962.* New York, 1962.

P.(9) *Green ballet*, 1960, 57 × 78¾ in. The exhibition was from Jul to Sep 1962.

14 **Stedelijk van Abbe Museum, Eindhoven** *De verzameling.* Eindhoven, n.d. (1962). A catalogue of the paintings in the collection of the Stedelijk van Abbe Museum, Eindhoven, Netherlands.

97 *Plotselinge ontmoeting*, 1958, 97 × 130, reprod.; **98** *Le monde perdu*, 1960, 116 × 98, reprod. in col.; **99** *Creux au ventre*, 1960, 131 × 97, reprod.; **100** *Donna Vera Prima*, 1961, 130 × 97, reprod.

1962–3

15 **Stedelijk Museum, Amsterdam** *Stedelijk Museum, Amsterdam, besöker Moderna Museet, Stockholm.* Stockholm, 1962. Texts by W. Sandberg, K. G. Hultén, H. L. C. Jaffe, Gerrit Kouwenaar. Exhibition catalogue of a selection of works from the Stedelijk Museum, Amsterdam, showing at the Moderna Museet, Stockholm from 26 Dec 1962 to 20 Jan 1963.

54 *Sorgbeslöjad.*

1963

16 **Gothenburg (Sweden) Konstmuseum** *Göteborgs Konstmuseum. Konst efter 1945 ur museets samlinger* (Art after 1945 from the museum collections). Gothenburg, 1963. A leaflet accompanying an exhibition of the museum's modern art holdings. The untitled Jorn painting (Cat. 1114) is reproduced.

17 **Krestensen, Anna og Kresten (Gentofte, Copenhagen)** *Samling Anna & Kresten Krestensen* (A catalogue of the private collection of Anna and Kresten Krestensen). Copenhagen, 1963. Preface and layout by L. R. Boyesen.

264 *Letsindige billeder nr.7: Tele-visioner*, 1955, 54 × 47; **265** *Letsindige billeder nr.10. En skiderik*, 1955, 57 × 45.

18 **The Hague, Gemeentemuseum** *Aanwinsten in beeld* (Illustrated accession). Gemeentemuseum, Den Haag. MUSEUMJOURNAAL, Otterlo, IX, 1, 1963, p.14.

La rose féroce, 1961, 130 × 97·5, reprod.

1963–4? (Undated)

19 **Louisiana, a pictorial reportage** Revised special edition of MOBILIA, the independent Scandinavian periodical for applied art. This is an illustrated brochure containing a catalogue of works in the Louisiana Foundation, Humlebæk, Denmark, n.d. (1963–4?).

133 *De gule øjne*, 1956, 62 × 52; **134** *Morgenrødt*, 1960, 65 × 80.

The Foundation later acquired three other Jorn paintings from our period: *Vision nocturne*, 1955–6, 100 × 81; *(Personnage)*, 1959, 100 × 81; *La double face*, 1960, 116 × 89.

1964

20 **Krestensen, Anna og Kresten (Gentofte, Copenhagen)** *Anna og Kresten Krestensens samling af moderne kunst.* Aarhus, 1964. Catalogue of an exhibition of works from the Krestensen collection of modern art, shown at Aarhus-Hallen in Apr 1964.

264 *Letsindige billeder, nr.7,Tele-visioner*, 1955, 54 × 47; **265** *Letsindige billeder, nr.10, En skiderik*, 1955, 57 × 45.

Fig.195 *The bridge*, 1958, 130×97cm (Cat.1153).

Fig.196 *The abominable snow man*, 1959, 146 × 114cm (Cat.1172).

21 **Le Gendre, Henrietta (Paris)** *La collection priveé d'un marchand de tableaux de province* (A catalogue of the private collection of Henriette Le Gendre). The collection was exhibited from 19 Mar to 10 Apr 1964 at Galerie Le Gendre in Paris. The catalogue preface is signed 'A.C.'

No.**77** is an untitled painting by Jorn, dated 1960.

22 **Museum des 20. Jahrhunderts, Vienna** *Arte d'oggi nei musei.* An exhibition including a selection of works from the Museum des 20. Jahrhunderts, Vienna, shown at the 32nd Biennale in Venice, 20 Jun to 18 Oct 1964.
Rocce popolate, 1956, reprod. pl.26.

23 **Silkeborg Museum, Denmark** *Asger Jorn: malerier.* Silkeborg, Denmark, 1964. A catalogue of Jorn's paintings in the collection of the Silkeborg Museum. Texts in Danish and English by Hans Kjærholm, Aage Christensen, Peder Nielsen, and Guy Atkins.

128 *Untitled*, *c.*1954, hardboard, 55·5 × 28; **130** *Untitled*, 1954, 43·5 × 37·5; **131** *Untitled*, 1954, 46 × 42·2; **132** *Untitled*, 1955, collage: oil and household paint on hardboard, 81 × 100; **133** *Le toutou à sa mémère*, 1955, 50 × 50; **134** *Untitled*, 1955, 42 × 40; **135** *La grande victoire: Kujafski, Lodz*, 1955/6, 127 × 104·5; **137** *Nocturne*, 1956, 103 × 126; **138** *Mother's tales*, 1956, 96·5 × 128; **139** *Visite importune*, 1956, 80 × 64; **140** *Portrait d'un chute d'eau*, 1956, 66·5 × 50·2; **141** *Untitled*, *c.*1956/7, 133 × 100; **142** *Untitled*, *c.*1957, canvas glued to hardboard, 64 × 54; **143** *Untitled*, *c.*1957, 130 × 97; **144** *Untitled*, *c.*1957, 100 × 80; **145** *En famille*, *c.*1957, 100·5 × 43·5; **146** *Untitled*, 1958, 61 × 51; **147** *Untitled* (Baj and Jorn), 1958, 100 × 80; **148** *Untitled*, *c.*1958, canvas glued to hardboard, 67·5 × 99; **149** *Le bon berger*, 1959, modification, 50 × 65; **150** *Le canard inquiétant*, 1959, modification, 54 × 65; **151** *Untitled*, 1959/60, modification, 61 × 50; **152** *Victor Hugo*, 1959/60, 61 × 46; **153** *Portrait of Gaston Bachelard*, *c.*1960, 65 × 81; **154** *Untitled*, 1960, 46 × 38; **155** *Untitled*, 1961, 61 × 51; **156** *Tabou l'intouchable*, 1961, 40 × 50; **157** *Untitled*, 1961, 56 × 54·7; **158** *Untitled*, 1961, 55 × 46; **159** *Untitled*, 1961, 65 × 54; **160** *Allmen*, 1961, 80·5 × 64·5.
Nos.**135, 138, 143,** are reproduced in colour, the others in black-and-white. No.**136** is incorrectly dated and appears in *Jorn in Scandinavia*, App.22, as *La Garde Suisse* (1953/4).

1964/5

24 **Guggenheim, Peggy (Venice)** *The Peggy Guggenheim collection.* The Arts Council of Great Britain, London, 1964. The catalogue was produced for an exhibition of the collection at the Tate Gallery, London, from 31 Dec 1964 to 7 Feb 1965. Prefaces by Gabriel White, Herbert Read, Peggy Guggenheim.

146 *Figures*, 1957, 140 × 110.

1965

25 **Graindorge, Fernand (Liège, Belgium)** *Katalog over Graindorge-udstillingen* (Catalogue of the Graindorge collection which was exhibited from 29 Oct to 28 Nov 1965 at the Louisiana Foundation, Humlebæk, Denmark). The catalogue is printed in LOUISIANA REVY, VI, 2, Oct 1965, p.40.

65 *Personnage*, 1954, 70 × 59.
The date is incorrect and should read '1945'.

1966

26 **Museumjournaal, Otterlo, Netherlands** *Portret van Apollinaire, 1956*, reproduced in MUSEUM JOURNAAL, Otterlo, Netherlands, XI, 9/10 1966, p.254. Acquired by the Stedelijk Museum, Amsterdam.

27 **Ny Carlsbergfondet** *Beretning for tiden 1 oktober 1964 til 30 september 1965* (Report on purchases for the period 1 Oct 1964–30 Sep 1965). Ny Carlsbergfondet, Copenhagen, 1966.

No.**20** *Ennui rapide*, 1964. This painting was bought by the Randers Kunstmuseum with a grant from the New Carlsberg Foundation.

28 **The University Art Museum, Berkeley, California** *Selection 1966: The University art collections.* University of California, 1966. Foreword by Peter Selz.

56 *The scandal*, 1957, 81 × 100·3, reprod.; **57** *Head*, 1959, oil on paper mounted on canvas, 77·1 × 57·2, reprod. in col.; **58** *Ballet of heads* (1960), 114 × 146, reprod.; **59** *Response without question* (three heads), 81·4 × 100, reprod.

(1967/8)

29 **The National Gallery, Oslo** *Nasjonalgalleriets Venner, 1917–1976, kunstverk innkjøpt av Nasjonalgalleriets Venner* (Works of art purchased by the Friends of the National Gallery, Oslo, from 1917 to 1967). An undated brochure of six pages (1967/8).

93 *Betrengte komplekser*, 1964.

(1968)

30 **Calas, Nicolas and Elena Calas** *The Peggy Guggenheim collection of modern art.* Harry N. Abrams, New York, n.d. (1968?).

The Jorn painting is not mentioned in the text of this publication but an addendum slip refers to No.**183** *Figure*, 1956, 110 × 140.

1968

31 **Folkvang, Frode (Holstebro, Dk)** *Frode Folkvangs samling af nutidskunst* (Fifty-five works from the private collection of Frode Folkvang in Holstebro). The catalogue was produced for an exhibition at Slettestrand (Dk), 3–28 Feb 1968.

45 *Drømmebillede*, Nr 8, 1955, 45 × 55; **46** *Masker*, 1956, 33 × 41; **47** *Hummer*, 1958, 50 × 60; **48** *Masker*, 1960, 33 × 45; **49** *Relief*, *c.*1960, 33 × 45; **50** *Naar kærligheden dør*, *c.*1960 [wrong date; cf. Cat.908], 75 × 96.

32 **Museum des 20. Jahrhunderts** *Die Bilder: Sammlungskatalog 2*. Vienna, 1968. A catalogue of the paintings in the collection of the Museum des 20. Jahrhunderts in Vienna. Edited by Werner Hofmann and Otto Graf.

P.117 *Bevölkerter Felsen*, 1956, 81 × 65, reprod. in col.

33 **Sonja Henie–Niels Onstad Collection, Høvikodden (Norway)** A catalogue of works in the Henie-Onstad collection housed in the Art Centre at Høvikodden; with a preface by Ole Henrik Moe. Oslo, 1968. The abbreviation 'HOS' (below) refers to 'Henie-Onstad samling'.
From 1 Jan 1961 to 23 June 1963 the collection (or a part of the collection) was shown in seventeen museums in Europe. Whenever Jorn paintings were included in the show, the exhibition has been listed in the bibliography of exhibitions with the appropriate 'HOS' numbers.

HOS **117** *Composition*, 1955, 120 × 82, reprod. p.94; HOS **118** *Poetisk gratifikassion*, 1956, 146 × 114, reprod. p.94; HOS **119** *Animal*, 1956, 61 × 45, reprod. p.95; HOS **120** *Attention danger*, 1957, 100 × 81, reprod. p.95 and reprod. in col. plate XIII; HOS **121** *Langsam mühelos*. 1958, 81 × 100, reprod. p.96; HOS **122** *Il destino si mangia*, 1958, 80 × 64, reprod. p.96; HOS **123** *Le rossignol monstre*, n.d., 65 × 81, reprod. p.99; HOS **124** *Perspective troublante*, 1960, 89 × 116, reprod. p.97; HOS **125** *Communauté de joie*, 1960, 88 × 70·5, reprod. p.97; HOS **126** *Le bateau enchanté*, 1961, 81 × 64, reprod. p.98; HOS **127** *Ma nouvelle vague*, n.d., 89 × 116, reprod.

34 **Stedelijk van Abbe Museum, Eindhoven (Netherlands)** *Meisterwerke aus dem Besitz des van Abbe Museums, Eindhoven*. Duisburg (Germany), 1968. An exhibition of works from the collection of the Stedelijk van Abbe Museum, Eindhoven, shown in Duisburg from 27 Jan to 17 Mar 1968. Texts by J. Leering and L. Leering-van Moorsel.

38 *Le monde perdu*, 1960, 116 × 89; **39** *Creux au ventre*, 1961, 131 × 97; **40** *Donna Vera Prima*, 1961, 130 × 97.

(1969)

35 **Andreasen, Erik** (The Erik Andreasen collection, Copenhagen.) Lyngby-Taarbæk kommune & Lyngby kunstforening (1969). The catalogue is undated and untitled, but there is a note to the effect that the works are from the Erik Andreasen collection.

P.5 **(3)** *Gelbes Portrait*, 1958, 52 × 42; **(4)** *Dandy*, 1958, 50 × 40; **(5)** *La passionaria*, 1958, 70 × 55; **(6)** *Personnages* 1959, 100 × 81; **(7)** *Varulv*, 1959, 100 × 81; **(8)** *Schwemme* 1959, 100 × 81; **(9)** *Double face*, 1960, 116 × 89.

1969

36 **The Solomon R. Guggenheim Museum, New York** *Works from the Peggy Guggenheim Foundation (Venice)*. New York, 1968. Texts by Harry F. Guggenheim, Thomas M. Messer, Peggy Guggenheim. Exhibition catalogue of the Peggy Guggenheim collection showing from 16 Jan to 23 Mar 1969.

P.162, *Figures*, 1957, 140 × 110, reprod. in col.

1970

37 **Burgauer, Erna and Curt (Küsnacht, Switzerland)** *Das lebenslängliche Interview: Die Sammlung Erna und Curt Burgauer*. Erker-Verlag, St Gallen, 1970. Texts by Willy Rotzler and Curt Burgauer.

173 *La vie d'une nature morte*, 1959, 46 × 55, reprod.; **174** *Le couple*, 1961/2, 40 × 50, reprod.

38 **De Jong, Hans and Alice (Hengelo, Netherlands)** *Oog in oog met Hans en Alice de Jong* (Eye to eye with Hans and Alice de Jong). A catalogue of the H. and A. de Jong collection of modern art, with a preface in English and some biographical and bibliographical information in Dutch. The catalogue accompanied an exhibition shown in Arnhem (Netherlands) from 28 Jun to 7 Sep 1970.

51 *L'imbécile et la cocotte*, 1954, 46 × 40; **52** *Melmoth*, 1955, 100 × 81; **53** *L'été indien*, 1957, 100 × 81; **55** *Le pont*, 1958, 130 × 97; **62** *On suit son chemin*, 1956, 50 × 66·5.

39 **(The) Solomon R. Guggenheim Foundation, New York** *Selections from the Guggenheim Museum collection, 1900–1970*. New York, 1970. Texts by Thomas M. Messer and Louise Averill Svendsen. The exhibition at the Guggenheim Museum ran from 1 May to 13 Sep 1970.

P.169 *Green ballet*, 1960, 144·8 × 199·7, reprod.

40 **Stedelijk Museum, Amsterdam** *Keuze uit de verzameling van het Stedelijk Museum* (Selection from the Stedelijk Museum's collection of modern art). Amsterdam, 1970.

293 *Guillaume Apollinaire* (1956), 125 × 100, reprod.; **294** *Met rouw omfloerst* (Disturbed mourning) (1957), 80 × 66; **295** *De reiziger uit München* (The traveller from Munich) (1958), 80 × 66; **297** *In de vleugelslag der zwanen* (Under the wings of the swans) (1963), 199 × 302, reprod.

Fig.197 *Priest on the beach*, 1957–9, 138 × 102cm (Cat.1206).

1971

41 **Andreasen, Erik (Copenhagen)** *Samling E.A.* ('E.A. collection'). A catalogue of the Erik Andreasen Collection, with a preface by 'K.J.' [Kristian Jakobsen]. The catalogue was produced for an exhibition at the Kunstmuseum in Århus from 4 to 19 Sep 1971.

26 *La passionaria*, 1958, 70 × 55; **27** *Varulv*, 1959, 130 × 97; **28** *Schwemme*, 1959, 100 × 81, reprod.

42 **De Jong, Alice and Hans** *International billedkunst. Alice og Hans de Jong's samling* (International pictorial art from the collection of Alice and Hans de Jong). Kongens Lyngby, Denmark, 1971.
The collection was exhibited at Sophienholm, Kongens Lyngby, Denmark, from 13 June to 25 Jul 1971. The catalogue had texts by Paul Fenneberg and Hans de Jong.

50 *L'imbécile et la cocotte*, 1954, 46 × 40; **51** *Melmoth*, 1955, 100 × 81; **52** *L'été indien*, 1957, 100 × 81; **54** *Le pont*, 1958, 130 × 97; **55** *On suit son chemin*, 1956, 50 × 66·5.

43 **Henie, Sonja and Niels Onstad** *Sonja Henie Niels Onstad collection. American premiere in tribute to the late Sonja Henie.* Los Angeles, 1971. The major part of the collection was exhibited at the Municipal Art Gallery, Los Angeles, from 31 Mar to 9 May 1971. Texts by Kenneth Ross, Ole Henrik Moe and Niels Onstad.

34 *Poetic gratification*, 1956, 57 × 44⅞ in., reprod; **35** *Attention danger*, 1957, 39⅜ × 31⅞ in.

44 **Janssen, Stéphane (collection), Brussels** *Bronzes et meubles anciens, peintures et sculptures contemporaines: un mariage réussi.* PLAISIR DE FRANCE, Paris, XXXVIII, 394, Nov 1971, pp.38–41. An illustrated article on the collection of Stéphane Janssen, Brussels.

P.40, Fig.6 *Rencontre à la kermesse*, 1956, reprod. in col.; *Végétation angoissée*, 1958, reprod. in col.

45 **Stenersen, Rolf (Norway)** *Rolf Stenersens samling* (The Rolf Stenersen collection). Oslo, 1971. The catalogue was produced for an exhibition at the Henie-Onstad Art Centre, near Oslo, from 6 Nov to 12 Dec 1971.

35 *Dovregubben*, 1964.

1972

46 **Albright-Knox Art Gallery, Buffalo, USA** *Continental painting and sculpture, 1942–72, in the Albright-Knox Art Gallery.* Buffalo, 1972. Text by R. W. D. Oxenaar.

P.(7) *Untitled*, 1961, 38¾ × 51½ in.

47 **Louisiana Collection, Humlebæk (Denmark)** A catalogue of the Louisiana collection, printed in LOUISIANA REVY, XII, 4, 1972. The Jorn paintings from our period are listed on p.38.

213 *Vision nocturne*, 1955–6, 100 × 81; **214** *Personnage*, 1959, 100 × 81; **215** *La double face*, 1960, 116 × 89, reprod. in col. p.12.

48 **Museum Boymans-van Beuningen, Rotterdam** *Kunst van de 20e eeuw.* Rotterdam, 1972. Catalogue of modern art in the collection of the Boymans-van Beuningen Museum in Rotterdam.

150 *De stad der ivoren torens* (La ville des tours d'ivoire), 1955, 147 × 104, reprod. in col., Fig.124.

49 **Nordjyllands Kunstmuseum, Aalborg (Dk)** An illustrated brochure published by the North Jutland Museum of Art in Aalborg (Dk). Prefaces in Danish and English by Lars Rostrup Boyesen. Sections 16–18 of the brochure contain reproductions of some early Jorn paintings in the collection.

The museum owns two paintings from our period: *Letsindige billeder nr. 7: Tele-visioner*, 1955, 54 × 47; *Letsindige billeder nr. 10: En skiderik*, 1955, 57 × 45.

1973

50 **Nasjonalgalleriet, Oslo** *Katalog over utenlandsk malerkunst* (Catalogue of foreign paintings in the National Gallery, Oslo), 1973.

79 *Betrengte komplekser*, 1964, 69·5 × 90·5, reprod.

51 **Silkeborg Kunstmuseum (Denmark)** *Et udvalg af Asger Jorn's samlinger* (A selection of Asger Jorn's modern art collection in the Silkeborg Museum). Published by the Silkeborg Kunstmuseum, 1973. Prefaces by Ole Henrik Moe, Per Hovdenakk, and Troels Andersen. The exhibition was shown in Norway, Sweden and Finland between Oct 1973 and Feb 1974.

53 *Untitled*, 1955, collage: oil on hardboard, 81 × 100 reprod.; **54–5** *Stalingrad*, 1957–60, 1967, 1972, 350 × 450, reprod.; **88** *Untitled* (a collaboration between Baj and Jorn), 1958, 100 × 80, reprod.; **89** *Untitled* (Farfa – collaboration), 1954, 46 × 42·2 reprod.; **116** *Tabou l'intouchable*, 1961, 40·3 × 50·6, reprod.; **117** *Le canard inquiétant*, 1959, 54 × 65, reprod.; **118** *La grande victoire: Kujawski, Lodz*, 1955–6, 127 × 104·5, reprod.

1973

52 **The Tate Gallery, London** *The Tate Gallery collections.* London, 1973.

P.147 *Timid proud person*, 1957, 39¼ × 31¾ in. Bought 1966.

1974

53 **Galerie van de Loo, Munich** *Dokumentation und Lagerkatalog II* (Catalogue to illustrate the history and current holdings of the gallery, II). Published by Galerie van de Loo, spring 1974.

2 *Grosskopfeter*, 1957, 80 × 60, reprod. in col.; **13** *Herr Wiesenpräsident von Edelstoff*, 1963, 48 × 42·5, reprod. in col.; **65** *Ein Draussenstehender*, 1964, 89 × 116, reprod. in col.; **100** *Wiedersehen am Todesufer*, 1958, 100 × 81, reprod. in col.; **118** *Zynische Kontrolle*, 1960, 60 × 80, reprod. in col.

Fig.198 *The normal state*, 1959, 97 × 130cm (Cat.1218).

Fig.199 *Boundless*, 1959/60, 46 × 55cm (Cat.1228).

54 **Silkeborg Kunstmuseum (Denmark)** *Asger Jorn, 1914–1973. Katalog over arbejder tilhørende Silkeborg Kunstmuseum* (A catalogue of Jorn's works in the Silkeborg Kunstmuseum). Silkeborg, 1974. Texts in Danish and English by Ernst Thomsen, Johannes Jensen, and Troels Andersen. Compiled and edited by Troels Andersen.

51 *Elskovskampen. Cherchez la femme*, 1954, 78 × 98; **52** *Ruga*, 1954, 43·5 × 37·5; **53** Jorn and Farfa (*Poème peint, Farfa Futurista*), 1954, 46 × 42·2; **54** *Untitled* (1954), hardboard, 55·5 × 28; **55** *Le toutou à sa mémère*, 1955, 50 × 50; **56** *Untitled* (1955), 42 × 40; **57** *Dangerous kissing*, 1955, 65·5 × 50·5; **58** *Untitled* (1955), hardboard and board, 81 × 100; **59** *La grande victoire*, 1955–6, 127 × 104·5; **60** *Untitled* (1956), canvas on hardboard, 54 × 64; **61** *Untitled* (1956), oil and lacquer on canvas glued to hardboard 67·5 × 99; **62** *Portrait d'un chute d'eau*, 1956, 60·5 × 50·2; **63** *Nocturne*, 1956, 103 × 126; **64** *Tu étais tel*, 1956, 96·5 × 128; **65** *Visite importune*, 1956, 80 × 64; **66** *Untitled* (1956–7), 133 × 100; **67** *En famille*, 1957, lacquer and oil, 100·5 × 43·5; **68** *Atomisation imprévue* (1957–8), 130 × 97; **69** *Choréographie de l'instant* (1958), lacquer and oil, 161 × 127; **70** *Untitled*, 1958, lacquer and oil, 100 × 80 (with Enrico Baj); **71** *Untitled* (1958), 60·5 × 50·5; **72** *Leda mit dem Schwan/Pelikan* (1958), oil and lacquer, 100 × 80; **73** *Victor Hugo* (1959–60), 61 × 46; **74** *Le bon berger* (1959), 50·2 × 70; **75** *Le canard inquiétant*, 1959, 53 × 64·5; **76** *Exotisme. Extrême orientation* (1959), 61 × 50; **77** *Untitled* (1959–60), 61 × 51; **78** *Stalingrad, le non-lieu ou le fou rire du courage*, 1957–60, 1967, 1972, 350 × 540; **79** *Portræt af Gaston Bachelard* (1960), 65 × 81; **80** *Untitled*, 1960, 46 × 38; **81** *La belle bête*, 1960, 81·5 × 101; **82** *Mater profana* (1960), hardboard, 81·5 × 51; **83** *Tabou l'intouchable*, 1961, 40·3 × 50·6; **84** *Untitled* (1961), lacquer, 56 × 54·7; **85** *Untitled* (1961), lacquer, 65 × 54; **86** *Untitled* (1961), lacquer, 55 × 46; **87** *Allmen*, 1961, 80·5 × 64·3; **88** *Phornix Park*, 1961, lacquer, 67·5 × 82·2; **89** *Le cocuisinier*, 1962, canvas glued to board, 31·9 × 23·7; **90** *Dolche* [*sic*] *vita*, 1962, 100·5 × 81·5; **91** *L'écume d'une nouvelle vague*, 1963–(68), oil and gold leaf, 138 × 200. The original title was *Yellow smile*, but the picture was later altered and retitled.
Nos. **55, 58, 59, 65, 67, 68, 71, 75, 78, 79, 83** and **90** are reproduced in colour, the others in black-and-white. No.**72** is shown at two different stages.

55 **Stedelijk Museum, Amsterdam** *De collectie van het Stedelijk: Aanwinsten 1963–1973, schilder- en beeldhouwkunst* (The Stedelijk Museum collection: Acquisitions 1963–1973, painting and sculpture). Amsterdam, 1974. Introduction in Dutch and English by E. de Wilde.

186 *Guillaume Apollinaire*, 1956, 125 × 100, reprod.; **187** *Im Flügelschlag der Schwäne*, 1963, 199 × 302, reprod. in col.

56 **Stedelijk van Abbe Museum, Eindhoven (Netherlands)** *Zeitgenössische Kunst aus den Niederlanden des van Abbemuseums, Eindhoven.* Nürnberg, 1974. An exhibition of works from the collection of the Stedelijk van Abbe Museum, Eindhoven, shown in Nürnberg (Germany) from 10 Apr to 3 Jun 1974. Texts by Curt Heigl and Jaap Bremer.

35 *Donna Vera Prima*, 1961, 130 × 96·5.

57 **(The) Winston-Malbin collection, Birmingham, Michigan** *Cobra and contrasts: the Winston-Malbin collection.* Detroit Institute of Arts, Detroit, Michigan, 1974. Texts by Frederick J. Cummings, Ellen Sharp, Willem Sandberg, May Davis Hill.
The catalogue was produced for an exhibition from 25 Sep to 17 Nov 1974 at the Detroit Institute of Arts.

40 *The suicide of Mr H.*, 1961, 98·4 × 131·3, reprod. in col., facing the title page.

1975

58 **United States Steel Corporation** *Pittsburgh Corporations collect. Inaugural exhibition of the Heinz Galleries.* Museum of Art, Carnegie Institute. Exhibition catalogue with a text by Leon A. Arkus for an exhibition at the Museum of Art from 25 Oct 1975 to 4 Jan 1976.

124 *Evasion*, 38⅛ × 51¼ in., reprod.

59 **Wallraf-Richartz-Museum, Cologne** *Bilder der Künstlervereiningung COBRA im Wallraf-Richartz-Museum.* An article by Rainer Budde published in MUSEEN IN KÖLN, XIV, 6, 1975, pp.1342–4. On p.1344 there is a reproduction of *Grosskopfeter*, 1957, 80 × 60, which belongs to the Museum.

Studio Book

60 **Jorn, Asger** *Billedfortegnelse* (Studio Book).
The following entries from the Studio Book are a continuation from the bibliography in *Jorn in Scandinavia* (pp.299–301), which ended with No.**137.** The numbers relating to our period run from **138** to **168,** after which the numbering ceases. To facilitate cross-reference, the later entries have been numbered in parentheses, running from **(169)** to **(390).**
Titles in italics are genuine, whereas those printed in roman (e.g. 'Tête rouge et vert' [*sic*]) are taken to be mnemonic phrases rather than real titles. Works in other media (e.g. 'Akvareller', 'Keramikfad', etc.) have been left unnumbered.
Numerals such as '15', '40F', etc. refer to canvas sizes. The misspelling of French words, the use of wrong genders, and the lack of accents, are typical features of the Studio Book and have been left uncorrected, but the words in question are followed by '*sic*'.
The letter 'A' stands for 'Augustinci'. When 'A' is followed by a name, this means that the picture was sold by R. A. Augustinci to a collector, gallery or museum. Nos.**(384)–(90)** were listed by Jorn on a separate sheet. There are also some account figures for the period 1 Nov 1959–1 Aug 1960. The Studio Book and other documents now belong to the Silkeborg Museum.

1954 Italie

138 L'avocat. Milano; **139** Tête. Autoportrait. Birch Kbhn. Udst. 1954. Charl.; **140** Ivrogne, Cardazzo, Milano; **141** *Hoved med* . . . [illegible], Cardazzo; **142** (2) Røde figurer, Cardazzo, Milano; **143** Grøn og violet figur, solgt Cardazzo, Milano; **144** Mand i . . . og grøn . . . [illegible], solgt Cardazzo, Milano [there is a sketch in the margin]; **145** *Chateau* [*sic*] *d'Espagne*, 120 × 80 (Alechinsky); **146** *Elskovskamp*, 100 × 80; **147** *L'espace entre les gens*, 100 × 80; **148** *L'adieu des amants* 100 x . . . [illegible]; **149** *Image(s) tragicomique*, 100 × 80; **150** *On s'impose*, 100 × 80; **151** *Clown* (1954), 100 × 50; **152** Personnage noir (1954); **153** Tête rouge et vert [*sic*] (1954); **154** Personnages gris et noir [*sic*] sur fond blonde/blanche [?] (1954); **155** Tête d'oiseau (1954); **156** Tête fleur (1954); **157** Tête fleur, Tunisie (1954); **158** *Vision méchante* (1954); **159** *La tête carré* [*sic*], (1954); **160** Tête ovale (1954); **161** *Baisser* [*sic*] *perverti* (1954); **162** *En attendant* (1954); **163** Poème peint: *Farfa futurista* (1954); **164** *Oiseau sur la tête* (1954); **165** Lille fyr (1954); **166** Tête d'un italien (1954); **167** *Sirène*; **168** Tête

1955

(169) *Fimbul le vent du nord*, 15P

1956

(170) *On suit son chemin*, 15F; **(171)** *Le beau legionnaire* [*sic*], 15F; **(172)** *Coquin italien*, 15F; **(173)** *Etres dans le grand monde*, 15F; **(174)** *Inquiétude collectif* [*sic*], 15F; **(175)** *Le* [*sic*] *fleur du mâle*, 25F; **(176)** *Camelia tuberculeux* [*sic*], 25F; **(177)** *Dos tourné*[?] 25F; **(178)** *Rochers peuplés*, 25F

1957 Niels

(179) *Brev til Ole*; **(180)** *Portræt af Alechinsky*, 15; **(181)** Stor [*sic*] rødt billed; **(182)** *Portræt af Goya*, 15
Keramik
(183) *Saaret ugle*
Klownvase
Relief

Grubben

(184) *Dæmonhoved*; **(185)** *Portræt Matie*, 40; **(186)** *Sort jord*, 15; **(187)** *Dans*, 40; **(188)** *Længsel*, 40
Keramikfad

Ph. Dotremont

(189) *Spansk slot*, 60; **(190)** *Mads*, 30
Flugten: stor [*sic*] keramikrelief

Urvater

(191) *Brændende gletcher*, 40; **(192)** *C'est grace à nous*

Oscar Schellekens

Akvareller
(193) *Vous ne m'aurez pas vivant*

Ph. d'Aerchot

(194) *Luc. Borgia*, 15

Georges Daelemans

(195) *Ballet immobile*, 100F

Paolino

(196) *En attendant l'offrande*, 60; **(197)** *Svejtserlandskab*, 60; **(198)** *Foule*, 60; **(199)** *Poule*, 15; **(200)** Figur; **(201)** Lille figur

Acetti

(202) *Le delinquante* [*sic*], 60; **(203)** Hommes[?], 40; **(204)** Hvid figur, 40; **(205)** *Conférence à 5*
Lille dukke

Fontana

(206) Sorte fig. paa gul, 60; **(207)** Mange fig., 80; **(208)** . . . fig., 80; **(209)** Fig. paa blaa bund, 40

Henri Lazard

(210) *Sorcières de Pozzo Guerita* [*sic*], 100; **(211)** *Portræt Balzac*, 15; **(212)** *Bas court*, 25; **(213)** *Autoportræt fatigué*, 15; **(214)** *Départ*, 40[?]; **(215)** [illegible], 25 Akvareller, tegninger

Nino Pagani

(216) *Le soldat et son passé*; **(217)** *Alcool* [*sic*], 100F; **(218)** *L'oiseau d'or*, 40F; **(219)** *Les enfants pleurent*, 60F

Augustinci 1957

(220) *Les années qui tiennent*, 40F; **(221)** Nov. *Colloque sentimental*, 40F; **(222)** *La môme bijoux* [*sic*], 40F; **(223)** *Melmoth*, 40F; **(224)** [Blank space], 100F, Sandberg

1958

(225) Jan. [Fantôme ?] *brulé*, 50F; **(226)** Mars *Promenade familiale*, 50F; **(227)** Avril *Il faut les garder*, 50F; **(228)** *Beaux légumes*, 50F; **(229)** *L'homme barbu*, 15F; **(230)** *Sacrilège solenelle*, 100F; **(231)** *Anthrophages* [*sic*], 60F; **(232)** *Oiseau bleu*, 15; **(233)** Rouge et vert, 15; **(234)** Les yeux, 15; **(235)** *Ballet coreographique* [*sic*], 100; **(236)** *Printemps*, 60

Mai

(237) *Accrochage*, 60; **(238)** *Insistance*, 60; **(239)** *Voleur volante* [*sic*], 50; **(240)** *Monument hist*[*orique*], 40; **(241)** *Portr. Odillon* [*sic*] *Redon*, 40; **(242)** Vert et rouge, 60; **(243)** *La joconde adorable*, 40; **(244)** *Promenade d'amoureux*, 40; **(245)** *Aut-Aut*, 40; **(246)** *Rideau*, 80; **(247)** *Main rouge*, 15
Akvareller – gouaches – lithos – raderinger

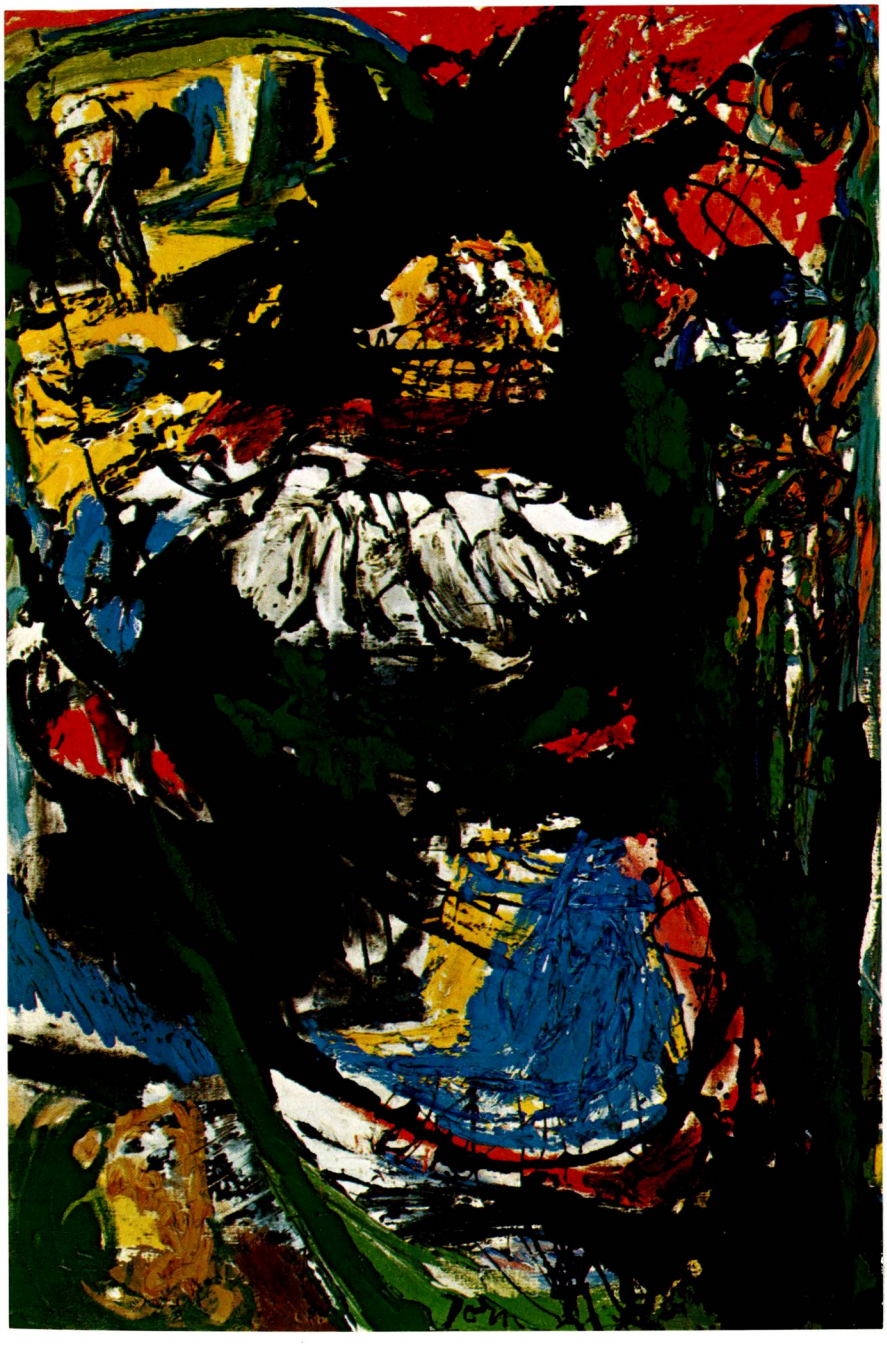


Fig.200 *Tarass Boulba*, 1959, oil with lacquer, 92 × 65cm (Cat.1224).

1959 Jan–Apr

(248) Sort billede, *Ab. homme de neige*, 80F, A; **(249)** Foraarsbillede, 80F, A, Ulmann; **(250)** Gråt billede, 60F, A; **(251)** Personnages, 40F, A, Andreassen [Andreasen?], (Sverige); **(252)** *Black-lac Blues*, sort-blaa (tysk), 25, A, Andreassen [Andreasen?]; **(253)** *Personnage candide*, grønt hoved (tysk), 25, A, Marinotti; **(254)** Vildsvin *Solvejg*, 30, A, Streep; **(255)** *Spatenbräu* (tysk), 25, A, Tooth; **(256)** *Le voyageur de Münic* [*sic*], sort grøn (tysk), 25, A, Amsterdam

Kitsch

(257) *Dans le mille*, A; **(258)** *Pecheur* [*sic*] *de nuages*, A, Van de Loo; **(259)** *Surprise party*, Genia; **(260)** *Le bon berger*, A; **(262)** *Canard inquiétant*, A, Silkeborg Mus.; **(263)** *Archimboldo* [*sic*], A, Marinotti; **(264)** *Les pommes d'Adam*, A; **(265)** *Paris by night*, A; **(266)** *Bataille sans espoir*, A; **(267)** *Nature très morte*, A; **(268)** *Le soldat inconnu*, Debord; **(269)** *Les deux arbres*, A; **(270)** *Montagne-Genèvre*, A, Marinotti; **(271)** *Barbar* [*sic*] *et Berbère*, A; **(272)** *Nocturne*, A, Cochrane; **(273)** *Paysage renverse* [*sic*], A; **(274)** *L'arbre-animal*, A; **(275)** *Flagrant delit* [*sic*], A; **(276)** *Exotisme*, Silkeborg; **(277)** *Petite Suisse*, Iris Clair [Clert]; **(278)** Marine, Iris Clair [Clert]; **(279)** *Bosphore*; **(280)** Paysage; **(281)** Paysage; **(282)** Paysage; **(283)** Paysage; **(284)** Paysage; **(285)** Les vaches; **(286)** *Doux portraits* [?]; **(287)** *Un fantome* [?]; **(288)** *Le tranche* [?]
Petite eau-forte
(289) *Reveil* [*sic*] *surprise;* **(290)** *Bella donna*; **(291)** *Clair de lune*, A; **(292)** *Petit* [*sic*] *forêt*; **(293)** *Rencontre des ages* [*sic*]; **(294)** *La bougie*[?]; **(295)** *Petite dame*; **(296)** *En plein buffet*, A, Marinotti; **(297)** *Bretagne Mer*, A; **(298)** *Le petit pont*, A; **(299)** *Le pavillon au lac*, A, Marinotti; **(300)** *Etres dans le parc*, A; **(301)** *Le travail ne manque pas*; **(302)** *Adieu beau rêve*, 60, A, Marinotti; **(303)** *Insurrection*, 40, A, Ph. Dotremont; **(304)** *Rencontre*, 30, A; **(305)** *Viol mentale* [*sic*], 60, Marinotti; **(306)** *Paradanar*, 162 × 130, A, Neumann; **(307)** *Lac dans petit* [*sic*] *forêt*, 25, A, Thompson

Efteraar 1959 Vinter

(308) *Tarras Bulba* [*sic*], 30, A, Tooth; **(309)** *L'ange bleu*, blaat billede, 80, A, Van den Bosch, USA; **(310)** *Evasion*, krøllebillede, 60, A, Tooth; **(311)** *Demi domestiques*, 60, A, Tooth; **(312)** *En grève*, 40, A, **(313)** *Communauté de joie*, 30, A, Warren; **(314)** *Hero* [*sic*] *chiffoné*, *Guerrier miteux*, 10, A; **(315)** *Ponant*, 10, A, Naggar; **(316)** *Sans Bornes*, 10, A, Londre [*sic*]; **(317)** *Puissante faiblesse*, 10, A, Warren; **(318)** *Tête soleil*, 10F, A, Nagger [*sic*]; **(319)** *Tu me fait* [*sic*] *vomir*, 10F, A, Chave; **(320)** *Rocher vif*, 10F, A, Leopold; *Sans bornes*, 10F, A, Londre [*sic*], [see **(316)** above]; **(321)** *Repos*, 80, A, de Jong; *Guerrier miteux*, gult bill., 10F, Bernheim [see **(314)** above]; **(321a)** *Ugle*, *Puissante faiblesse*, 10F [see **(317)** above]; **(322)** *Les belles têtes*, 10F, A, Tooth; **(323)** *Attention à l'œil*, 40, A

Jan 1960

(324) *Tete* [*sic*] *de veaux* [*sic*], 50 ?. A; **(325)** *Ballet de tete* [*sic*], 80, A; **(326)** *Barbar*, *Le monde perdu*, 50, A, Eindhoven; **(327)** *Bourdonnement*, 50, A; **(328)** *A double Face*, 50, Andreassen [Andreasen?]; **(329)** *Blue mood*, 50, Tooth

[After Feb 1960]

(330) paysage, *Perspective troublante*, 50; **(331)** paysage, *Je songe des ennuis*, 50, Marinotti; *Attention à l'œil*, 40, A, Warren [see **(323)** above]; **(332)** *Approche*, 40, A; **(333)** *L'homme poussière*, 40, Marinotti; **(334)** *Ma nouvelle vague*, 40, Samuel; **(335)** *Caresse atroce*, 40; **(336)** *Precence* [*sic*] *lointaine*, 40, Bernheim; **(337)** *Compagnons*, 10, Seno; **(338)** *Hippoforme*, 10; **(339)** *Le cri*, 10, Tooth;

[After 21 May 1960]

(340) *English victory at see* [*sic*], 15; **(341)** *Paysage nordique*, 40; **(342)** *Volupté*, 130 × 130; **(343)** *Les combats insignifiants*, 60; **(344)** *Impasse sans limites*, 25; **(345)** *Promenade*, 25;

[After Oct 1960]

(346) *Le soloque* [*sic*] [*soliloque*], 15; **(347)** *Joy squashed*, 60; **(348)** *Montagne des survivants*, 40; **(349)** *La rue*, 20; **(350)** *Ma honte*, 25F; **(351)** *A dents serrées*, 25F; **(352)** *Questionnaire illegitime* [*sic*], 15F; **(353)** *Douleur silencieux* [*sic*], 25F; **(354)** *Reponse* [*sic*] *sans question*, 40F
Note. An entry at this point indicates that Børge Birch received three paintings in the size 8F, one size 15F and one size 25F.

Augustinci 10 Nov 1960

(355) *Le gros temps*, 25F; **(356)** *De père en fils*, 25F

1 Dec 1960

(357) *Le creux au ventre*, 60F; **(358)** *La dolche* [*sic*] *vita*, 15F; **(359)** *Le trainard* [*sic*,] laissé derriere, 15F; **(360)** *Fjord*, 6F; **(361)** *Assasin* [*sic*] *sentimental*, 30F, jul [Christmas]; **(362)** *Dompteur de dames*, 30F, jul [Christmas]; **(362)** *Foule folle*, 80F; **(363)** *Le rosignol* [*sic*] *monstrueux*, 25F; **(364)** *La rose feroce* [*sic*], 60F; **(365)** *Retour d'age* [*sic*], 60F; **(366)** *Gravitation melancholique* [*sic*], 25F; **(367)** *Debout devant*, 30F; **(368)** *Ailes en repos*, 30F; **(369)** *Bateau enchanté*, 25F; **(370)** *Desir* [*sic*] *sans nom*, 25F; **(371)** *Le futile enchainement* [*sic*], 25F; **(372)** *Donna Vera Prima*, 60F; **(373)** *Diskusion* [*sic*], 25?F; **(374)** *Le ciel jaune*, 100F

Foraar 1961 Dryppmaleri [sic] Luxure

(375) Dyptique [*sic*], *The vegetable cell and its private properties*, 30; **(376)** Tête, *Danno the Dane*, 15; **(377)** Tête, *Tycho Brahe, astroconvulsive portrait af*, 15; **(378)** *Finnfinn the Faineant* [*sic*], 15; **(379)** *Blonderboss*, 30F; **(380)** *Pro clam a shun*, 25F; **(371)** *Fugabollags*, 15; **(382)** *Hourihaleine*, 25; **(383)** *Enobarbarus*, 15

Tyskland 58–9

(384) Nytaarsbillede; **(385)** *Verlust der Mitte*; **(386)** *They never come back*; **(387)** Grønt billede; **(388)** Vrede dyr; **(389)** Kobolde; **(390)** Japaner.

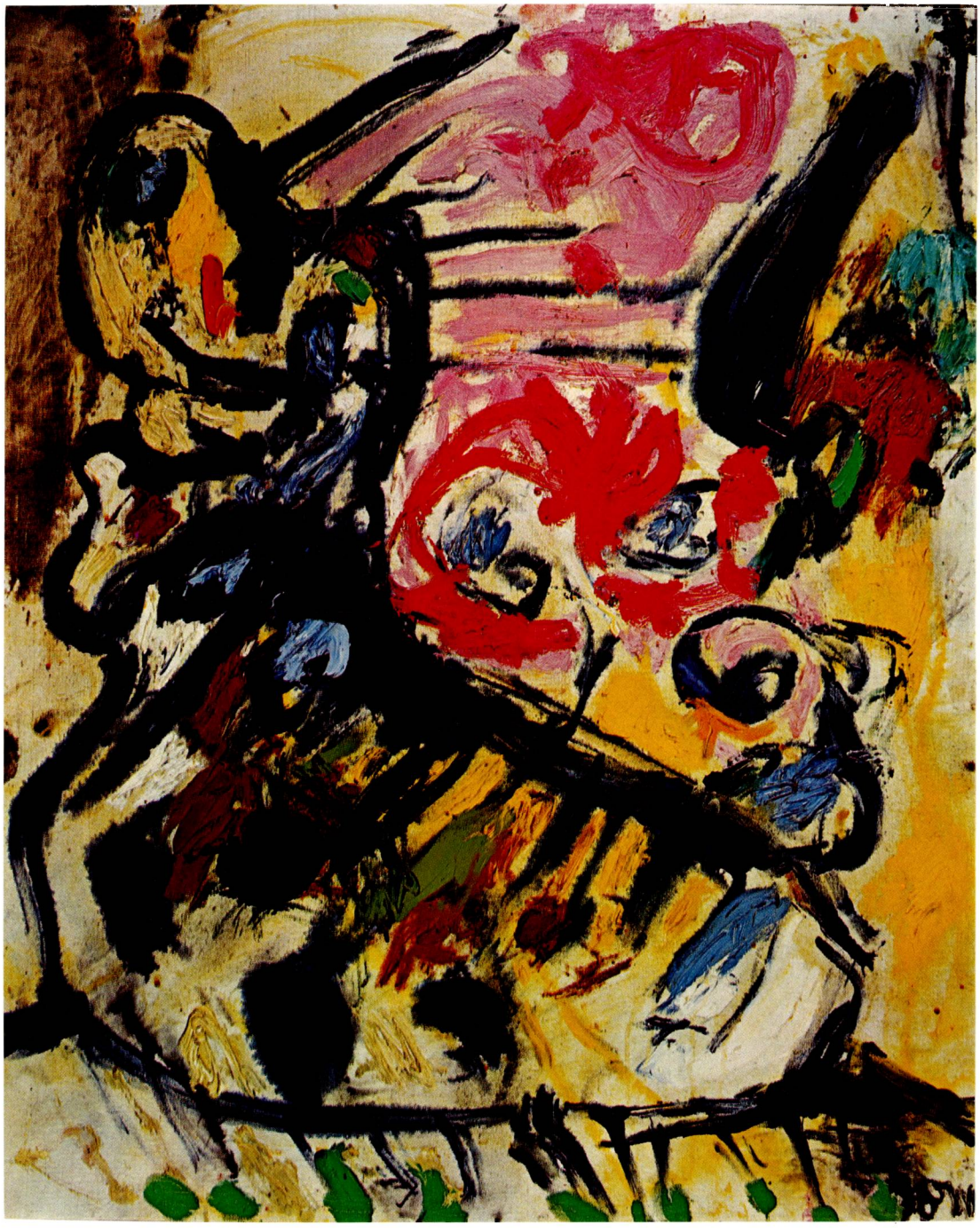


Fig.201 *The fiendish caress*, 1960, 100 × 81cm (Cat.1249).

Part 2: Exhibitions

This section is confined to exhibitions where it is known or assumed that oil paintings from 1954 to 1964 were shown.

1954

61 26 May 1954 (opening).
Milan.
Galleria d'arte l'Orologio.
Opere scelte dei pittori Asger Jorn, Enrico Baj, Yves Dendal, Sergio Dangelo
An exhibition of works by Jorn and three other artists. An invitation card was printed, but no catalogue.

62 Jun 1954.
Milan.
Libreria Schwarz.
Il segno e la parola
A mixed exhibition without a catalogue. A leaflet announced the exhibition. Mr Arturo Schwarz, in a recent verbal communication, said that he thought there might have been one or at most two Jorn paintings in the exhibition.

63 20–30 Jun 1954.
Rome.
Galleria l'Asterisco.
Asger Jorn
One-man exhibition without a catalogue. The exhibition leaflet of four pages has a preface by Edouard Jaguer.

64 4–19 Dec 1954.
Copenhagen.
Charlottenborg.
Kunsten
A mixed exhibition organized by Galerie Birch, Copenhagen.

111 *Selvportræt*, 1954, 40 × 30, Priv.

1955

65 Brussels.
Palais des Beaux-Arts.
Cobra
An exhibition of works by artists of the COBRA group. Catalogue details were not available at the time of going to press, but it is known that *Portrait de Goya*, 1954, was shown.

66 Copenhagen.
Galerie Birch.
Drømmebilleder
One-man exhibition of *dream pictures*, a series of 23 paintings in small format, painted in Italy and France in 1954–5. Exhibition catalogue with a reproduction of each picture.

1 *Faun*, 61 × 50; **2** *Portræt af Leonardo da Vinci*, 55 × 46; **3** *En mare*, 55 × 46; **4** *Ilddanseren*, 46 × 38; **5** *Nøgendanserinde*, 46 × 38; **6** *Flyvende tallerken*, 46 × 55; **7** *Vartegn*, 46 × 38; **8** *Taknemmeligt fantom*, 55 × 46; **9** *Loch Ness*, 46 × 55; **10** *Mørkeræd*, 46 × 38; **11** *K.K. Interplanetær kunstsammler*, 46 × 38; **12** *Karneval*, 38 × 46; **13** *Kong Klovn*, 46 × 38; **14** *Prins Karneval*, 46 × 38; **15** *Ole med den sorte bjørn*, 46 × 38; **16** *Faraos spejl*, 46 × 55; **17** *Skænderi*, 55 × 46; **18** *Moder Jord*, 38 × 46; **19** *U.F.O. (unidentified flying object)*, 46 × 55; **20** *Gammel dreng fra Venus*, 55 × 46; **21** *Saturnalia*, 50 × 61; **22** *Manehyrden*, 61 × 50; **23** *U.F.O. observation*, 61 × 50.

67 Paris.
Galerie Raymond Creuze.
Phases de l'art contemporain. Première Internationale d'Art Experimental à Paris
A mixed exhibition for which the catalogue was published in PHASES, Paris, 2, 1955.

115 *Le bon œil*, 1955 [*c.*1946?], reprod.

68 14 Jan–18 Apr 1955.
Vandreudstilling.
9 malere
A touring exhibition of works by nine Danish artists including Jorn. The itinerary included Flensburg (Germany) and twelve towns in Denmark.

37 *Fugle og figurer*, 1954, 61 × 48.

69 18–28 Feb 1955.
Paris.
Galerie La Roue.
Paroles visibles
Jorn's name is listed on the invitation card as one of the artists.

70 30 Apr–9 May 1955.
Alessandria (Piedmont, Italy).
Galleria La Maggiolina.
Baj, Dangelo, Jorn: Esposizione ALT
A three-man exhibition for which a leaflet of four pages was printed, with a preface by Aligi Sassu. There was no list of works.

71 28 May–8 Jun 1955.
Kolding (Dk).
Kunstforeningen for Kolding og omegn.
12 af tidens malere
Mixed exhibition of 12 painters, accompanied by a checklist of 4 pages.

27 *Skamstøtter*, 50 × 61; **28** *U.F.O. Observation*, 51 × 60.

72 18 Jun–18 Jul 1955.
Milan.
Galleria Schettini.
Mixed exhibition
Mixed exhibition, listing three paintings by Jorn in the exhibition folder.

67 *Maternità*; **68** *L'uccello* [*sic*] *sulla testa*; **69** *Congresso a sei.*

73 8–17 Oct 1955.
Milan.
Galleria del Naviglio.
Asger Jorn
Exhibition leaflet with a text by Edouard Jaguer, but no list of works. On p. (2) there is an uncaptioned reproduction of *Admiration d'une super-donna.*

74 26 Nov–18 Dec 1955.
Copenhagen.
Charlottenborg.
Kunsten
Mixed exhibition organised by Galerie Birch. Nos. 92–6 were by Jorn under the general title *Letsindige billeder* (*lavet til lejligheden*) ('Frivolous pictures, made for the occasion').

92 *Uartigt postkort*, 55 × 46; **93** *Pæne mennesker* (*beregnet til udstillingspynt*), 55 × 46; **94** *Et dumt svin* (*selvportræt*), 55 × 46; **95** *Nürnbergkram*, 55 × 46; **96** *Brændende fugl*, 46 × 55.

According to the catalogue of the Krestensen collection (Bibl. 17), the following paintings were also exhibited:

Tele-visioner, 1955, 54 × 47; *En skiderik*, 1955, 57 × 45.

1956

75 24 Mar–11 Apr 1956.
Brussels.
Galerie Taptoe.
Asger Jorn
One-man exhibition of paintings, lithographs and drawings. The brochure accompanying the exhibition has a preface by Christian Dotremont and an uncaptioned reproduction of *The witches of Pozzo Garitta.*

76 31 Jul–26 Sep 1956.
Brussels.
Galerie Taptoe.
Mixed exhibition
Mixed exhibition including Jorn.
An invitation card was printed, but no catalogue.

77 Nov (?) 1956.
Turin.
Notizie.
Asger Jorn
One-man exhibition of paintings including *Le fou rire de courage: La ritirata di Russia*, 16 sq.m.
No catalogue or invitation card available. The information was supplied by the gallery.

(1957)

78 2–26 Feb (1957).
Brussels.
Galerie Taptoe.
Première exposition de psychogéographie
According to the invitation leaflet Jorn showed paintings and ceramics. On 4 February he spoke on 'Industrie et beaux-arts, deux extrêmes de l'unité situationniste'.

1957

79 May–Jul 1957.
Rome.
Galleria Nazionale d'Arte Moderna.
Pittori moderni dalle collezione Cavellini
Works from the Cavellini collection.

121 *Expression mordante*, 43 × 58, reprod.
See under 'Public and private collections', Bibl. 1.

80 25 May–11 Jun 1957.
Turin.
Galleria d'arte Il Prisma.
Asger Jorn
One-man exhibition of paintings and drawings.
Exhibition folder with a preface by Renzo Guasco.
There is an uncaptioned reproduction of *Paysage suisse*, 1955, 105·5 × 127.

81 June 1957.
Paris.
Galerie Rive Gauche.
Arnal et Jorn
One-man exhibition jointly with François Arnal.
Catalogue preface by Jacques Prévert.

11 *C'est grâce à nous*; **12** *En allant à la fête*; **13** *Dante Alighieri*; **14** *Vallée en révolte*; **15** *Oiseau têtu*; **16** *Vision nocturne*; **17** *Le timide orgueilleux*; **18** *Masque*; **19** *Sorcellerie d'été*; **20** *Inquiétude collective*; **21** *La coquette.*

82 12–30 Oct 1957.
Milan.
Galleria San Fidele.
Arte Nucleare
A 'nuclearist' group exhibition, accompanied by an illustrated booklet. On page (2) of the booklet there is an uncaptioned reproduction of *The scandal*, 1957.

1958

83 January.
Turin.
Notizie.
(Mixed exhibition)
Accompanied by an illustrated booklet, *Notizie*, II, 3-4.

La demie lune, 1957, is reproduced in colour on page 20c.

84 21 Jan–15 Feb 1958.
London.
Arthur Tooth & Sons.
The exploration of form
Mixed exhibition with a catalogue preface by Lawrence Alloway.

6 *L'âge d'or*, 1954/7, $23\frac{1}{2} \times 15\frac{3}{4}$ in.; **7** *Le timide orgueilleux*, 1957, $39\frac{1}{4} \times 31\frac{3}{4}$ in.; **8** *Alcools*, 1957, $63\frac{3}{4} \times 51$ in., Priv., reprod.; **9** *Les années qui tiennent*, 1957, board, $39\frac{1}{2} \times 31\frac{3}{4}$ in.; **10** *Le* [*sic*] *fleur du mâle*, 1956 $31\frac{3}{4} \times 25\frac{1}{2}$ in.; **11** *Tête verte*, 1956, $18\frac{1}{2} \times 15$ in.; **12** *Vallée en revolt* [*sic*], 1957, $32 \times 39\frac{1}{4}$ in.

85 15 Mar–5 Apr 1958.
Paris.
Galerie Rive Gauche.
Pour mieux connaître Asger Jorn
No catalogue. The exhibition leaflet reads '. . . des toiles, des gouaches, des dessins, des lithographies, des livres (1938–1958) ont été choisis et réunis . . . pour mieux connaître Asger Jorn'.

86 From 15 Mar 1958.
Rome.
Galleria La Tartaruga.
Jorn
One-man exhibition, accompanied by a folder with a preface by Cesare Vivaldi. There is an uncaptioned reproduction of *Chanson cosmique d'un chanteur interplanétaire* or *Sole Folletto*, 1954.

87 17 Apr–19 Oct 1958.
Brussels.
Exposition universelle et internationale de Bruxelles.
50 ans d'art moderne
International exhibition.

140 *Lettre à mon fils*, 1956–7, 130 × 195, reprod. pl. 169.

Fig.202 The exhibition catalogue (front and back cover combined) for Jorn's one-man show at Galerie Taptoe, Brussels, in 1956.

Fig.203 In Dec 1960 Jorn exhibited a mechanical experiment in lithography. The same lithograph underwent innumerable machine-controlled changes of colour.

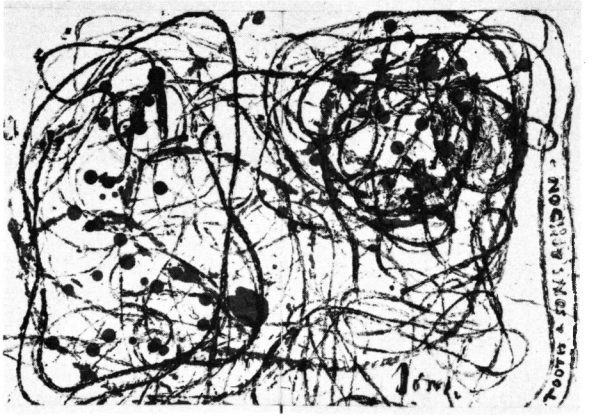


Fig.204 Jorn's cover design for the exhibition of *Luxury paintings* at Arthur Tooth & Sons in 1961.

88 24 Apr–31 May 1958.
London.
Institute of Contemporary Arts.
Asger Jorn
Retrospective exhibition of 44 works. Catalogue preface by René Bertelé on a separate sheet.

22 *La fleur ivrogne*, 1954, the artist, reprod.; **23** *Melmoth*, 1955, Galerie Rive Gauche, Paris; **24** *Portrait de Goya*, 1956, Albert Niels, Brussels, reprod.; **25** *En allant à la fête*, 1956, Lord Croft, London; **26** *Vision nocturne*, 1956, Arthur Tooth & Sons, London; **27** *Le beau légionnaire*, 1956, Galerie Rive Gauche, Paris; **28** *Etres dans le monde*, 1956, (same gallery); **29** *Le vrai maquereau*, 1956, J. P. Cochrane, London; **30** *Le défenseur*, 1957, E. J. Power, London; **31** *Le timide orgueilleux*, 1957, J. P. Cochrane, London; **32** *Vallée en révolte*, 1957, (same owner); **33** *L'âge d'or*, 1957, Priv., London; **34** *Colloque sentimental*, 1957, Priv., London; **35** *Promenade familiale*, 1958, Priv., Paris; **36** *Les voraces*, 1958, Jacques Ulmann, Paris; **37** *Le barbu*, 1958, Galerie Rive Gauche, Paris; **38** *Les yeux tendres*, 1958, (same gallery); **39** *A bâtons rompus*, 1958, (same gallery); **40** *Les beaux légumes*, 1958, (same gallery); **41** *Il faut les garder*, 1958, Lord Croft, London; **42** *Solennel sacrilège*, 1958, Galerie Rive Gauche, Paris, reprod.; **43** *Choréographie de l'instant*, 1958, (same gallery); **44** *L'animal bleu*, 1958, (same gallery).

89 3 Sep to mid-Oct 1958.
Munich.
Galerie van de Loo.
Asger Jorn
One-man exhibition. Catalogue preface by C. Caspari.

1 *Neujahr 58*, 146 × 114; **2** *Leiden tut weh*, 60 × 80; **3** *Gitterleute*, 80 × 60; **4** *Vagabundenblume*, 80 × 60; **5** *Grosskopfeter*, 80 × 60; **6** *Das Ende einer Affaire*, 80 × 60; **7** *Durstiges Tier am Salzmeer*, 50 × 40; **8** *Der frohe Tote*, 70 × 55; **9** *Schwächeanflug*, 80 × 100; **10** *Winterkraut*, 80 × 60; **11** *They never come back*, 146 × 114, reprod. in col.; **12** *Föhnbild*, 100 × 80; **13** *Sanoyara*, 100 × 80; **14** *La pasionaria* [*sic*], 70 × 55; **15** *Herr Holzmann*, 80 × 60; **16** *Unter vier Augen*, 40 × 50; **17** *Brave new world*, 40 × 50; **18** *Liebeslächeln*, 60 × 80; **19** *Wippernymphen*, 80 × 100; **20** *Mauerblümchen*, 50 × 40; **21** *Nänie*, 80 × 60; **22** *Lothringer Kreuz*, 100 × 80; **23** *Verlust der Mitte*, 114 × 146.
All the paintings are reproduced in the catalogue. The captions of Nos.3 and 4 should be reversed, as also Nos.21 and 22.

90 Nov 1958.
Hamburg.
Galerie Sandner.
Asger Jorn
This was probably the same one-man exhibition as that shown at Galerie Alfred Schmela, Düsseldorf, the following month.

1958/9

91 5 Dec 1958–8 Feb 1959.
Pittsburgh.
Carnegie Institute.
The 1958 Pittsburgh bicentennial international exhibition of contemporary painting and sculpture

230 *Incredible energy*, 1957, 58 × 45 in., Prospero Guarini, Milan.

92 12 Dec 1958–29 Jan 1959.
Düsseldorf.
Galerie Alfred Schmela.
Asger Jorn
A one-man exhibition of about 25 oil paintings. No catalogue was published, but there was an invitation folder with uncaptioned reproductions of five paintings: *Herr Holzmann; Gitterleute; Lothringer Kreuz; Vagabundenblume; Liebeslächeln.*

1959

93 7 Jan–4 Feb 1959.
Boston, Massachusetts.
Institute of Contemporary Art.
Paintings from the Stedelijk Museum, Amsterdam, 1959
See under 'Public and private collections', Bibl.8.
The exhibition travelled to Milwaukee Art Center, Milwaukee, Wisconsin (12 Feb–12 Mar 1959); The Columbus Gallery of Fine Arts, Columbus, Ohio (20 Mar–20 Apr 1959); Walker Art Center Minneapolis, Minnesota (27 Apr–24 May 1959).

94 13 Feb–1 Mar 1959.
Gothenburg (Sweden).
Konstmuseum.
8 danskar ur Ingmar och Rigmor Hambergs samling
An exhibition of works by eight Danish artists from the Hamberg collection in Gothenburg. For details see under 'Public and private collections', Bibl.7.

95 6–28 May 1959.
Paris.
Galerie Rive Gauche.
Modifications
One-man exhibition. Catalogue preface by Asger Jorn.

1 *Candide*, 102 × 78 (wrong measurements); **2** *La Place de l'Eglise*, 55 × 53; **3** *Détournement de paysage*, 65 × 50, reprod.; **4** *Jardin public*, 81 × 54, reprod.; **5** *Dans le mille*, 55 × 33, reprod.; **6** *Le lac des canards*, 65 × 40, reprod.; **7** *Conte du nord*, 81 × 54, reprod.; **8** *Traumspiel*, 100 × 48, reprod.; **9** *Arbre arbitraire*, 65 × 46; **10** *Le Hollandais Volant*, 100 × 50; **11** *Dovre Gubben*, 130 × 81, reprod.; **12** *Le bon berger*, 65 × 50; **13** *La vie d'une nature morte*, 55 × 46; **14** *Forêt dérangée*, 100 × 48; **15** *Promenade dans un parc*, 146 × 97; **16** *Nocturne*, 146 × 89; **17** *Pêcheur de nuages*, 60 × 43; **18** *Le canard inquiétant*, 65 × 54; **19** *Chanson d'été*, 55 × 46, reprod.; **20** *Paris by night*, 53 × 37, reprod. in col. on the front cover.

96 4 Jul–28 Sep 1959.
Amsterdam.
Stedelijk Museum.
50 jaar verkenningen in de beeldende kunst
An exhibition of 20th century art from the collection of the Stedelijk Museum, Amsterdam, and private collections in The Netherlands.

68 *Met rouw omfloerst*, 1957, 162 × 130; **69** *Indian summer*, 1957, 100 × 81.

97 11 Jul–11 Oct 1959.
Kassel.
Museum Fredericianum.
Documenta II: Kunst nach 1945
International exhibition.

1 *Ausverkauf einer Seele*, 1958, 200 × 250, Galerie van de Loo, Munich, reprod.; **2** *Winterkraut*, 1958, 80 × 60 (same gallery), reprod.; **3** *Im Niemandsland*, 1958, 120 × 100 (same gallery).

98 Aug–Sep 1959.
Copenhagen.
Berlingske Kunstforening: Berlingske Kantine.
Et udvalg af billeder fra Direktør G. M. Frandsens malerisamling paa Hotel Skandinavien, Nakskov
A selection of works from the collection of paintings in Hotel Skandinavien, Nakskov (Dk).
See under 'Public and private collections', Bibl. 6.

99 Aug–Oct 1959.
Venice.
Palazzo Grassi: Centro Internazionale delle Arti e del Costume.
Vitalità nell'arte
International travelling exhibition. It was subsequently shown in Recklinghausen, Germany, from Oct–Dec 1959; the Stedelijk Museum, Amsterdam, from Dec 1959 to Jan 1960; the Louisiana Foundation, Humlebæk (Dk).

1 *Portrait of Mr Cochrane*, 130 × 89, Priv., Milan, reprod. in col.; **2** *Demi-lune*, 1957, 137 × 102, W. Paolino, Turin, reprod.; **3** *Offrande*, 1956, 145 × 110 (same owner), reprod.

100 15 Sep–10 Oct 1959.
London.
Arthur Tooth & Sons.
Recent developments in painting
Mixed exhibition.

39 *Un homme*, 1958, 32 × 25½ in., reprod.

101 23 Sep–25 Oct 1959.
Minneapolis.
Institute of Arts.
European art today: 35 painters and sculptors
Loan exhibition which travelled to the Los Angeles County Museum; San Fransisco Museum of Art; North Carolina Museum of Art, Raleigh; The National Gallery of Canada, Ottawa; the Baltimore Museum of Art. The catalogue was edited with an introduction by Sam Hunter. Articles by Lawrence Alloway and others.

58 *Solemn sacrilege*, 1958, 63½ × 51 in.; **59** *Stormy painting*, 1958, 39½ × 45 in.; **60** *They never come back*, 1958, 57½ × 45 in., reprod. p.31.

102 9 Nov–12 Dec 1959.
Amsterdam.
Stedelijk Museum.
Appel, Jorn, Arnal en Matta
Two paintings by Jorn from the Hans de Jong collection were exhibited *hors catalogue*.

On suit son chemin, 1956; *Le pont*, 1958.

1960

103 Kungsbacka (Sweden).
Kunstforening.
8 danskar ur Ingmar och Rigmor Hambergs samling
The Hamberg collection was exhibited at Kungsbacka Kunstforening (about 20 miles south of Gothenburg) in 1960. A stencilled handlist accompanied the exhibition, according to information supplied by Mrs Rikki Hamberg.
See under 'Public and private collections', Bibl. 7.

104 17 Jan–4 Feb 1960.
Copenhagen.
Galerie Hybler.
Asger Jorn
One-man exhibition. All the works except one were from before 1954.

U.F.O. (*Unidentified flying object*), *Drømmebillede*, 46 × 55, reprod.

105 27 Feb–20 Mar 1960.
Haarlem (Netherlands).
Galerie Espace.
Alechinsky, Appel, Corneille, Jorn, Nanninga
A mixed exhibition with a poster, but no known list of exhibits.

106 May–Aug 1960.
Boston, USA.
Institute of Contemporary Art.
Metropolitan Boston Arts Center.
The image lost and found
International exhibition on a theme. Text by Thomas M. Messer.

34 *Solvejg*, 1959, 36 × 29 in., Jon Nicholas Streep, New York, reprod.

107 6–31 May 1960.
Paris.
Galerie Rive Gauche.
Trente et une peintures de Asger Jorn
Catalogue preface by Yvon Taillandier and two reprints. All the paintings from the exhibition are reproduced. At the back of the catalogue there is a list of further works, dating from January 1959 to April 1960. These paintings were not exhibited but they are nevertheless all reproduced. The numbers from this second list are printed here in italics.
1 *Satellite chiffoné*, 1957, Priv., Paris; **2** *Le barbu*, 1958, Galerie Rive Gauche, Paris; **3** *Portrait d'Odilon Redon*, 1958, Priv., Paris; **4** *Promenade dans un parc*, 1959, Priv., Paris; **5** *L'état normal*, 1959, Priv., Paris, reprod. in col. on the cover; **6** *Black lac blues*, 1959, coll. Andreasen, Copenhagen, reprod. No. 4; **7** *Rocher vif*, 1959, coll. Léopold, Paris, reprod. No.19; **8** *Sans bornes*, 1959, Priv. London, reprod. No. 19; **9** *Printemps 59*, 1959, reprod. No. 2; at the back of the catalogue the owner is named as coll. Ulmann, Paris; **10** *Personnages*, 1959, coll. Andreasen, Copenhagen, reprod. No.6; **11** *Tête solaire*, 1959, coll. Naggar, Paris, reprod. No.16; **12** *Ponant*, 1959, (same owner), reprod. No.17; **13** *L'homme poussière*, 1960, coll. Marinotti, Milan, reprod. No.28; **14** *Approche*, 1960, Galerie Rive Gauche, Paris, reprod. No.30; **15** *Ma nouvelle vague*, 1960, H. Samuel, Paris, reprod. No.29; **16** *Tête de veau saignante ou La mort de Socrate*, 1960, Galerie Rive Gauche, Paris, reprod. No.31; **17** *Double face*, 1960,

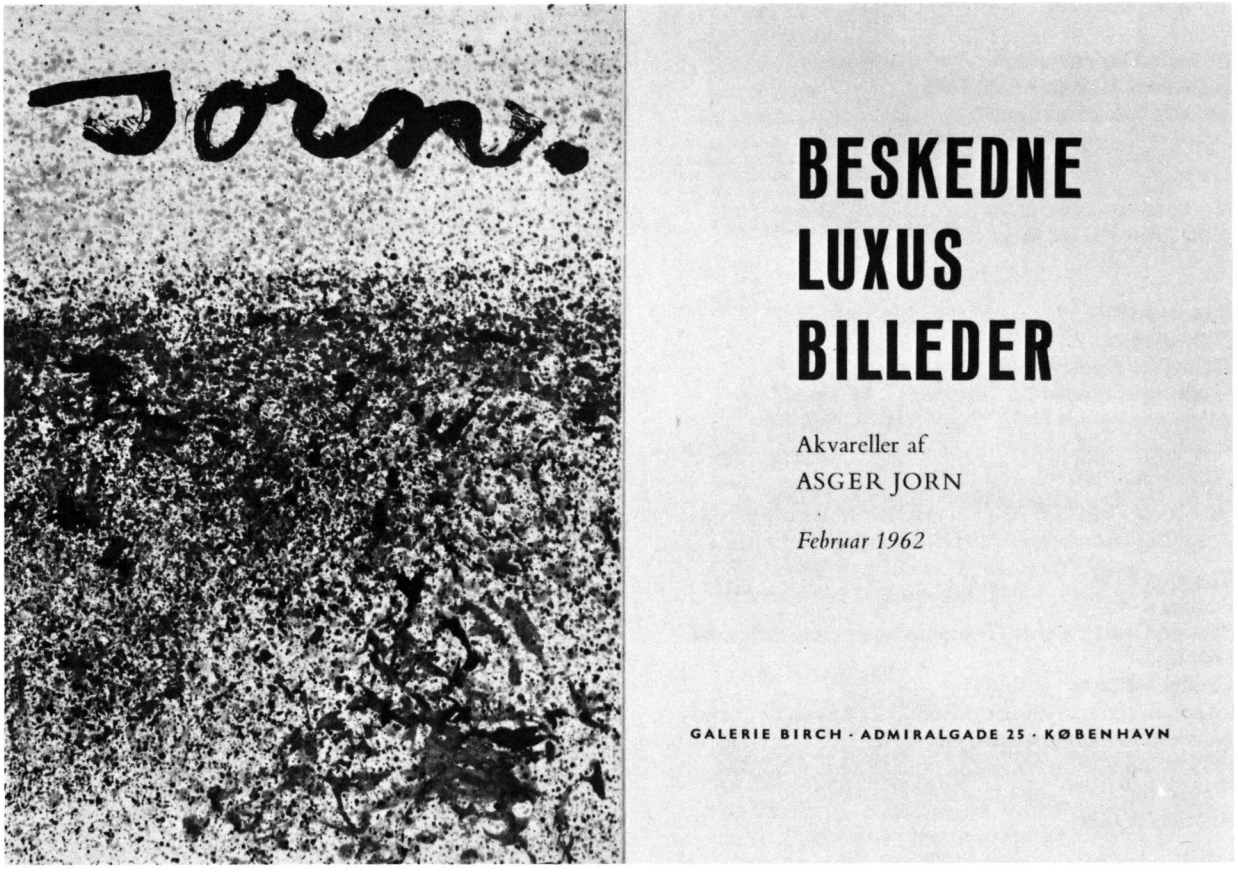


Fig.205 *Modest luxury pictures* were shown at Galerie Birch in Copenhagen a year after the London show.

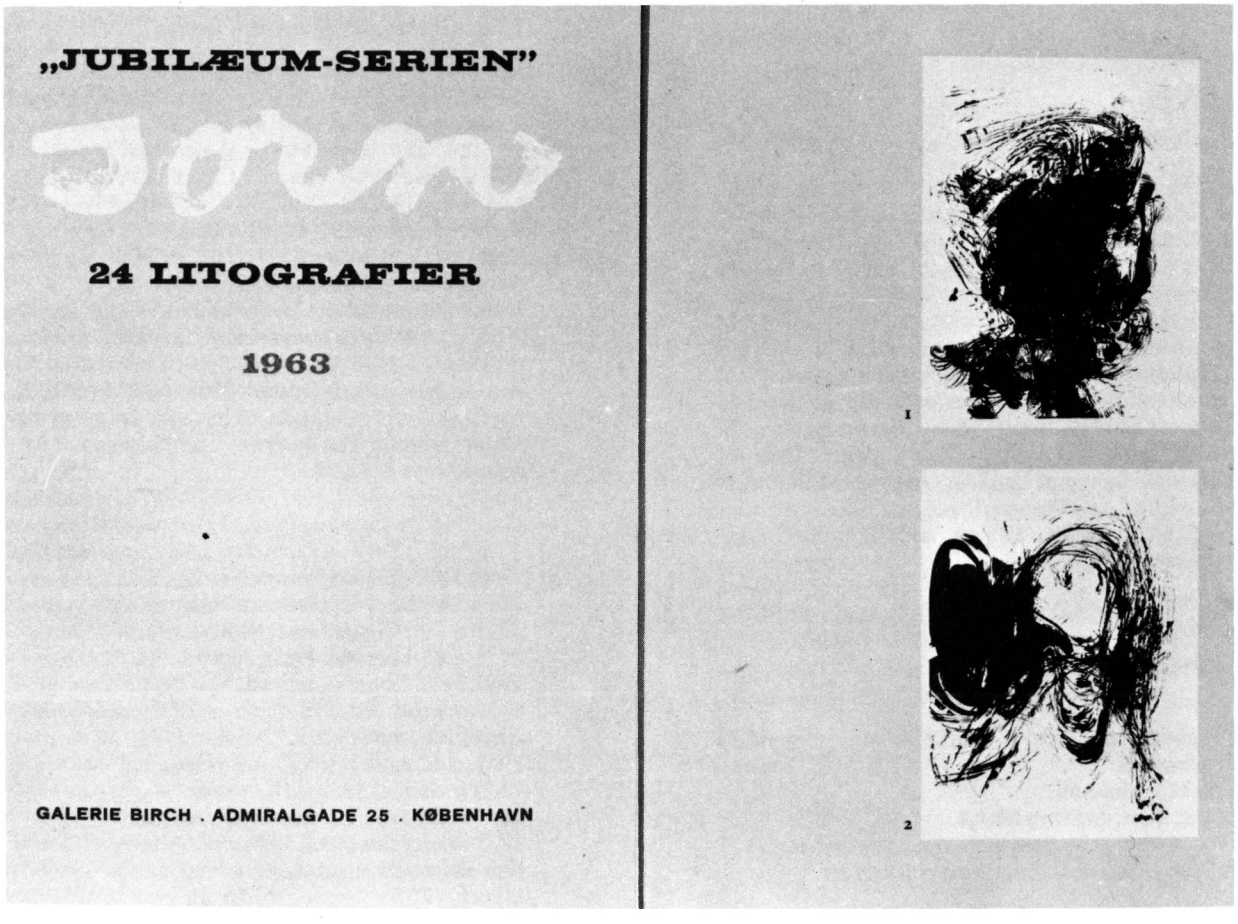


Fig.206 A *Jubilee* series of lithographs made by rolling pellets dipped in paint across a metal plate.

coll. Andreasen, Copenhagen, reprod. No.32: **18** *Le monde perdu*, 1960, Eindhoven Museum, Netherlands, reprod. No. 33; **19** *La caresse atroce*, 1960, Galerie Rive Gauche, Paris, reprod. No.34; **20** *Présence lointaine*, 1960, Priv., Paris, reprod. No.35; at the back of the catalogue the owner is named as coll. Bernheim, Elbeuf; **21** *Perspective troublante*, 1960, Galerie Rive Gauche, Paris, reprod. No.36; **22** *Le songe des ennuis*, 1960, coll. Marinotti, Milan, reprod. No.37; **23** *Bâtard*, 1960, coll. Bertelé, Paris, reprod. No.38; **24** *Fumiste*, 1960, coll. Lefèvre, Paris, reprod. No.39; **25** *Chéri-Bibi*, 1960, coll. Augustinci, Paris, reprod. No.40; **26** *Compagnons*, 1960, coll. Seno, Venice, reprod. No.41; **27** *Hippoforme*, 1960, Tooth Gallery, London, reprod. No.42; **28** *Ballet de tête* [*sic*], 1960, Galerie Rive Gauche, Paris, reprod. No.43; at the back of the catalogue the title is given correctly as *Ballet de têtes*; **29** *Bourdonnements*, 1960, Eindhoven Museum, Netherlands, reprod. No. 44; at the back of the catalogue the title is given as *Bourdonnement*; **30** *Le cri*, 1960, Tooth Gallery, London, reprod. No.45; **31** *Blue mood*, 1960 (same gallery), reprod. No.46.
The list at the end of the catalogue is headed 'Catalogue des œuvres exécutées entre janvier 1959 et avril 1960'. It includes paintings already listed above, but also the following additional ones.

3 Personnage candide, 81 × 65, coll. Marinotti, Milan, reprod. No.3; *5 Le voyageur de Munich*, 81 × 65, Amsterdam Museum, Netherlands, reprod. No.5; *7 Solvejg*, 92 × 73, coll. Streep, New York, reprod. No.7; *8 L'Abominable Homme des Neiges*, 146 × 114, coll. Schellekens, Belgium, reprod. No.8; *9 Spatenbrau* [*sic*], 81 × 60, Tooth Gallery, London, reprod. No.9; *10 Insurrection*, 100 × 73, coll. Dotremont, Brussels, reprod. No.10; *11 Paradanar*, 162 × 130, coll. Neumann, USA, reprod. No.11; *12 Adieu beaux rêves*, 130 × 89, coll. Marinotti, Milan, reprod. No.12; *13 Tarass Boulba*, 92 × 60, Tooth Gallery, London, reprod. No.13; *14 L'ange bleu*, 146 × 114, coll. Van den Bosch, Antwerp, reprod. No.14; *15 Evasion*, 130 × 97, Tooth Gallery, London, reprod. No.15; *18 Demi-domestique*, 130 × 97 (same gallery), reprod. No.18; *21 Belles têtes*, 55 × 46 (same gallery), reprod. No.21; *22 Guerrier miteux*, 55 × 46, coll. Bernheim, Elbeuf, reprod. No.22; *24 Puissante faiblesse*, 55 × 46, Warren Gallery, New York, reprod. No.24; *25 Je te fais vomir*, 55 × 46, Galerie Chave, Vence, reprod. No.25; *26 Communauté de joie*, 92 × 73, Warren Gallery, New York, reprod. No. 26; *27 Attention à l'œil*, 100 × 81 (same gallery), reprod. No. 27; *47 Lac dans la petite forêt*, 18 × 65, coll. Thompson, USA, reprod. No.47.

108 9 Jul–15 Aug 1960,
Vence (France).
Galerie de Vence.
Un petit bal de têtes
A mixed exhibition whose catalogue lists *Je vous fais vomir*, 55 × 46 and *Portrait d'Alechinsky*, 65 × 54, Priv.

109 27 Sep–15 Oct 1960.
London.
Arthur Tooth & Sons.
Recent developments in painting, III
Mixed exhibition.

11 *Demi domestique*, 1959, 51¼ × 31¼ in., reprod. p.6.

110 Oct 1960.
Turin.
Galleria l'Immagine.
Asger Jorn
One-man exhibition. No details known.

111 17 Oct–30 Nov 1960.
Munich.
Galerie van de Loo.
Roël d'Haese, Asger Jorn
One-man exhibition jointly with Roël d'Haese. Preface by Jacques Prévert, translated from an earlier preface.

1 *Halbstarke*, 1960, 40 × 50, reprod. in col.; **2** *Sanoyara*, 1958, 100 × 80; **3** *Something rotten*, 1960, 146 × 114; **4** *Zynische Kontrolle*, 1960, 60 × 80; **5** *Herbstreigen*, 1960, 116 × 89; **6** *Über Berg und Tal*, 1960, 80 × 60; **7** *Marché orange*, 1960, 75 × 70; **8** *Giesinger Frühlingsbraut*, 1960, 65 × 50; **9** *Die törichten Jungfrauen*, 1959, 100 × 120; **10** *Nachdenkliches Opfer*, 1960, 80 × 60; **11** *Eine harte Nuss*, 1960, 89 × 116; **12** *Hexogrammatisches Konstruktionsprojekt, I*, 1960, 60 × 80; **13** *Lüfteerbild*, 1960, 116 × 89; **14** *Loreley*, 1960, 50 × 40; **15** *Gelée royale*, 1960, 40 × 50; **16** *Odin und Eurydike*, 1960, 89 × 116; **17** *Mater Profana*, 1960, 90 × 50; **18** *Abendständchen*, 1960, 55 × 40; **19** *Lockung*, 1960, 60 × 56.
All the paintings are reproduced in the catalogue.

112 20–30 Oct 1960.
Bologna.
Galleria Il Cancello.
Asger Jorn
One-man exhibition. No details known.

113 12 Nov–24 Nov 1960.
Copenhagen.
Galerie Birch.
Asger Jorn, nyeste arbejder
A one-man exhibition of recent work. No catalogue or checklist was published, but the gallery has supplied the titles of some of the paintings that were exhibited.

Morgenrødt, 15F; *Rødt lys*, 15F; *Ensom vandrer*, 10F; *Vagt*, 8F; *Italiensbillede*, 8F; *Confetti*, 8F.

1961

114 From 14 Jan 1961.
Turin.
Notizie, Associazione Arti Figurative.
Asger Jorn
One-man exhibition of paintings. Catalogue preface by Yvon Taillandier, reprinted from the Galerie Rive Gauche catalogue of 1960.

(2) *Cane*, 1955, 48 × 58; **(3)** *Teste*, 1956, 100 × 80; **(4)** *Resina*, 1956, resin on board, 30 × 40; **(5)** *Albisola*, 1957, 80 × 100; **(6)** *L'oiseau têtu*, 1957, 100 × 80; **(7)** *La colline enchantée*, 1957, 115 × 143, reprod.; **(8)** *Testa*, 1958, 49 × 68; **(9)** *Il destino si mangia*, 1958, 65 × 80; **(10)** *La ronda del piacere*, 1958, 80 × 100, reprod.; **(11)** *Blu*, 1959, carton, 40 × 46; **(12)** *Soliloquio*, 1959, 65 × 55, reprod.; **(13)** *Les belles têtes*, 1959, 49 × 60, reprod.
The picture titles *Albisola* and *Blu* are unlikely to be genuine titles, since they probably merely refer to the town Albisola, where Jorn worked, and the *Galleria Blu* in Milan.

115 8–15 Feb 1961.
Viborg (Dk).
Kunstforening.
Den kulturelle uge i Viborg
An exhibition to celebrate a 'cultural week' in Viborg. The works were from the private collections of Åge Damgaard, Frode Folkvang and Einer Madsen.

1 *Maleri*, 116 × 148, Åge Damgaard, Herning; **2** *Hvid figur*, 90 × 130 (same owner); **3** *Maleri*, 97 × 99 (same owner); **4** *Maleri*, 82 × 101 (same owner); **5** *Maleri*, 36 × 26 (same owner); **19** *Når kærligheden dør*, 1955, 77 × 98, Frode Folkvang, Holstebro; **27** *Albissola*, 1954, 34 × 48, Einer Madsen, Silkeborg; **28** *Portræt af Einer Madsen*, 1955, 45 × 33 (same owner).

116 4 Mar–9 Apr 1961.
Turin.
Galleria Civica d'Arte Moderna.
La pittura moderna straniera nelle collezioni private italiane
Modern paintings from abroad in Italian private collections. Catalogue texts by Vittorio Viale, Franco Russoli and Giuseppe Marchiori.

167 *La pulce*, 1955, 112 × 144, Priv., Milan; **168** *Drama*, 1955, 103 × 145, Achille Cavellini, Brescia; **169** *La colline enchantée*, 1957, 143 × 115, Leopoldo Bertolé, Turin; **170** *Demilune*, 1957, 137 × 102, Walter Paolino, Turin.

117 24 Mar–24 Apr 1961.
Hengelo (Netherlands).
Kunstzaal.
Gestalten
Mixed exhibition.

18 *Le monde perdu*, 1960, 116 × 89, reprod.; **19** *L'été indien*, 1957, 100 × 81, reprod.

118 From April 1961.
Rome.
La Medusa, Studio d'Arte Contemporanea.
Asger Jorn, opere scelte dal 1950 al 1960
One-man exhibition of works from 1950–60. The brochure accompanying the exhibition is entitled *Notiziario*, Apr 1961, No.26. It does not contain a list of works, but there are photographs of three pictures without captions. One of these is *Le petit désastre* of 1957; the other is *Douleur silencieuse*, 1960; while the third looks like a water colour or gouache.

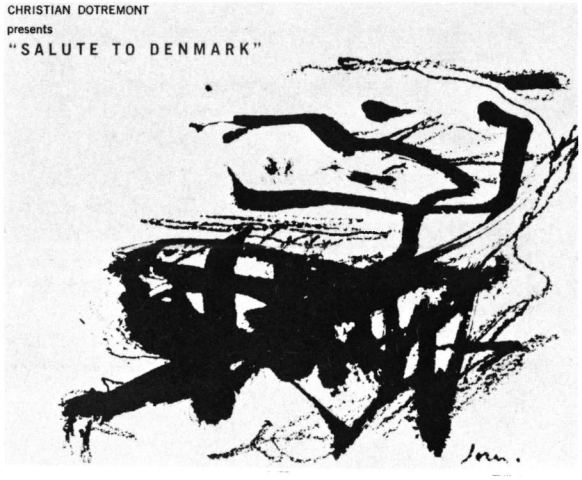


Fig.207 A mixed exhibition of Danish art was held at Lefebre Gallery, New York, in 1964.

119 7–12 Apr 1961.
Århus (Dk).
Studenterforeningen.
Asger Jorn, Robert Jacobsen
One-man retrospective exhibition (jointly with Robert Jacobsen) of paintings and ceramics. The catalogue contains prefaces by Mogens Skougaard and Hans Kjærholm and a manifesto signed by Jorn and others.

70 *Lykkedyr*, 1954, 41 × 47; **72** *La tête carré* [*sic*], 1954, 69 × 49; **73** *Albissola*, 1954, 34 × 48; **74** *Hvid figur*, 1954–5, 90 × 130, reprod.; **76** *Når kærligheden dør*, *c.*1955, 77 × 98; **77** *Portræt af Einar* [*sic*] *Madsen*, 1955, 45 × 33; **78** *Grædende fugl* [*Brændende fugl*], 1955, 48 × 59; **79** *Drømmebillede* [*Månehyrden*], 1955, 64 × 83 (wrong size); **80** *Drømmebillede nr. 17* [*Skænderi*], 1955; **81** *Maleri* [*Untitled*], 1957, 82 × 101; **82** *Komposition* [*Pesca entre se stesso*], 1958, 116 × 148; **83** *Rødt billede* [*Morgenrødt*], 1960, 65 × 80;
On p.(10) there is an uncaptioned reproduction of *Lockung*, 1960.

120 29 Apr–9 May 1961.
Milan.
Galleria d'Arte del Naviglio.
Personalità dell'arte contemporanea
Mixed exhibition.

14 *Ucelli e personnagio*, 1957.

121 23 May–23 Jun 1961.
Paris.
Galerie Mathias Fels.
Cobra, dix ans après
An exhibition of works by Alechinsky, Appel, Corneille and Jorn. An illustrated booklet, with a preface by Michel Ragon, did not contain a checklist.

Ma nouvelle vague, 89 × 116, reprod. in col.; *Le bateau enchanté*, 81 × 60, reprod.

122 30 May–24 Jun 1961.
London.
Arthur Tooth & Sons.
Asger Jorn – Luxury paintings
One-man exhibition with a catalogue preface by Lawrence Alloway.

1 *The vegetable cell and its private properties*, 1961, 107 × 62; **2** *Pro clam a shun*, 1961, 81 × 65; **3** *The blossom of the blonderboss*, 1961, 73 × 92; **4** *Danno the Dane*, 1961, 65 × 54; **5** *Tycho Brahe*, 1961, 65 × 54; **6** *Hourihaleine*, 1961, 65 × 81; **7** *Fugabollags*, 1961, 65 × 54; **8** *Finnfinn the Faineant* [*sic*], 1961, 54 × 65; **9** *Enobarbar*, 1961, 65 × 54; **10** *L'assassin sentimental*, 1961, 73 × 92; **11** *Shem the Gracehoper*, 1961, 92 × 73; **12** *Narcolepts on the Lake of Coma*, 1961, 81 × 65; **13** *Phornix Park*, 1961, 65 × 81; **14** *Dialytics*, 1961, 35 × 27; **15** *Linkling class girl*, 1961, 35 × 27; **16** *Miss Yiss you fascinator*, 1961, 33 × 41; **17** *Plurabella*, 1961, 41 × 33; **18** *Ygdrassel Man*, 1961, 65 × 50; **19** *Shaun the Ondt*, 1961, 81 × 65; **20** *Allysloper*, 1961, 27 × 22; **21** *Big Willingdone Mormorial Tallowscoop Wounderworker*, 1961, 65 × 81; **22** *Chaosmos*, 1961, 73 × 92; **23** *Wakenupriseandprove*, 1961, 55 × 46; **24** *The Madaman Ventura of Grossguy*, 1961, 55 × 46; **25** *Formio and Cigalette*, 1961, 55 × 92; **26** *Allmen*, 1961, 81 × 65.
All the paintings are reproduced in the catalogue. The measurements have been turned from inches into centimetres.

123 Jul–Oct 1961.
Venice.
Palazzo Grassi. Centro Internazionale delle Arti e del Costume.
Arte e Contemplazione
Mixed exhibition. Catalogue prefaces by Paolo Marinotti and Carl Sandberg. The catalogue is unpaginated and the exhibits are unnumbered.

(1) *Shem the Gracehoper*, 1961, 92 × 73, J. P. Cochrane, London, reprod. in col. **(2)** *Tycho Brahe*, 1961, 65 × 94, L. Alloway, London, reprod. in col.; **(3)** *Finnfinn the Faineant* [*sic*], 1961, 54 × 65, Lord Croft, London; **(4)** *Allmen*, 1961, 81 × 65, S. J. Zacks, Toronto; **(5)** *Yggdrassel Man*, 1961, 65 × 54 (same owner); **(6)** *Plurabella*, 1961, 41 × 33 (same owner); **(7)** *Allysloper*, 1961, 27 × 22, J. P. Cochrane, London; **(8)** *Narcolepts on the Lake of Coma*, 1961, 81 × 65, M. G. Bendon, London; **(9)** *Linkling Class Girl*, 1961, 34 × 28. Mrs Guy Tooth, London; **(10)** *The Great Sommbody within the Omniboss*, 1961, 81 × 65, reprod. in col.; **(11)** *Commodius Vicus of Recirculation*, 1961, 55 × 46; **(12)** *Torre Ingletears*, 1961, 65 × 50; **13** *Plentifolks Mixymost*, 1961, 73 × 92.

124 30 Sep–14 Oct 1961.
Copenhagen.
Kunstnernes Kunsthandel.
Cobra
Group exhibition of COBRA artists. Catalogue introduction in Danish, English, and French by Troels Andersen.

82 *Skriget i natten*, 1959, 60 × 73, Priv.; **83** *Gravitation mélancolique*, 1961, 65 × 81, Priv.

125 From 13 Oct 1961.
Geneva.
Galerie D. Benador.
Asger Jorn
One-man exhibition of paintings and other media from 1946–61, with an illustrated catalogue.

(6) *Souriez*, 1954, 39·5 × 29·5, reprod. p. (5); **(7)** *Composition*, 1955, 120 × 82, reprod. p. (7); **(8)** *Trois sages*, 1955, 65 × 100, reprod. pp. (2)–(3); **(9)** *Composition*, 1955, 80 × 98; **(10)** *Paysage*, 1956, 54 × 65; **(11)** *Animal*, 1956, 61 × 45; reprod. p. (10); **(12)** *Composition*, 1956, 146 × 114, reprod. pp. (8)–(9); **(13)** *Portrait d'Alechinsky*, 1956–7, 65 × 54, reprod. p. (6); **(14)** *Hungriger Vogel*, 1957, 60 × 80; **(15)** *Oiseau têtu*, 1957, 81 × 100, reprod. p. (14); **(16)** *Attention danger*, 1957, 100 × 81, reprod. p. (11); **(17)** *Langsam mühelos*, 1958, 81 × 100, reprod. p. (15); **(18)** *Le barbu*, 1958, 65 × 54; **(19)** *Tzigane*, 1958, 54 × 65; **(20)** *Il destino si mangia*, 1958, 81 × 64; **(21)** *Perspective troublante*, 1960, 89 × 116; **(22)** *De père en fils*, 1960, 81 × 65; **(23)** *Le repos des ailes*, 1960, 92 × 73, reprod. p. (16); **(35)** *Pêcheur de nuages*, 1959, 43 × 60; **(36)** *Dans le mille*, 1959, 35 × 55.

126 28 Oct–3 Dec 1961.
Humlebæk (Dk.)
Louisiana Foundation.
Stedelijk Museum besøger Louisiana
Exhibition of works from the Municipal Museum, Amsterdam, including *Deuil troublé*, 1957.

127 14 Nov–16 Dec 1961.
New York.
Stephen Hahn Gallery.
Contemporary trends
Mixed exhibition accompanied by a brochure in which a number of works were reproduced, without a numbered list.
La propriété unique, 1960, 39½ × 32 in, reprod.

128 30 Nov–14 Dec 1961.
Copenhagen.
Galerie Birch.
12 kunstnere
A mixed exhibition of four recent works by each of 12 artists (including Jorn). The catalogue has photographs of the artists but no list of exhibits.

1961/2

129 26 Dec 1961–28 Jan 1962.
Stockholm.
Moderna Museet.
Stedelijk Museum, Amsterdam besöker Moderna Museet, Stockholm
Exhibition of works from the Municipal Museum, Amsterdam, including *Deuil troublé*, 1957.
See under 'Public and private collections', Bibl. 15.

1962

130 20 Jan–18 Feb 1962.
Basel.
Kunsthalle.
Sonja Henie–Niels Onstad collection
The following Jorn paintings were included: *HOS* 117, *HOS* 118, *HOS* 120, *HOS* 121, *HOS* 124. See under 'Public and private collections', Bibl. 33.

131 24 Feb–1 Apr 1962.
Rotterdam.
Boymans-van Beuningen Museum.
Nederlanders verzamelen hedendaagese kunst
Contemporary art from Dutch collections.

57 *Melmoth*, 1955; **48** *Le pont*, 1958.

132 1 Mar–8 Apr 1962.
London.
Tate Gallery.
Sonja Henie–Niels Onstad collection
The following Jorn paintings were included: *HOS* 117, *HOS* 118, *HOS* 120, *HOS* 121, *HOS* 124. See under 'Public and private collections', Bibl. 33.

133 21 Apr–21 Oct 1962.
Seattle World's Fair.
Art since 1950
International exhibition. Later shown at the Rose Art Museum, Brandeis University.

59 *Stalingrad the non-existent or the crazy laugh of courage*, 1957–60, 138 × 213 in., Albert Niels, Rhode St Genèse, Belgium, reprod. p. 110.

Fig.208 *Reply without question*, 1960, 81 × 100cm (Cat.1261).

134 27 Apr–27 May 1962.
Paris.
Musée de la Ville de Paris.
Sonja Henie–Niels Onstad collection
The following Jorn paintings were included: *HOS* 117, *HOS* 118, *HOS* 120, *HOS* 121, *HOS* 124. See under 'Public and private collections', Bibl. 33.

135 June 1962.
Paris.
Galerie Rive Gauche.
Nouvelles Défigurations de Asger Jorn
One-man exhibition. Catalogue preface by Jacques Prévert.

La belle et la bête humaine
1 *Lapin*, 41 × 27; **2** *Choux*, 210 × 117; **3** *Poussin*, 54 × 69; **4** *Cocotte en sucre*, 35 × 27; **5** *La dolce vita*, 100 × 81; **6** *Souries rue froide*, 54 × 65; **7** *En attendant Godot*, 41 × 27; **8** *Le barbare et la berbère*, 130 × 89

Adieu héroisme artisanal
9 *Hercule submergé*, 72 × 55; **10** *Les mégatonomanes se regganent*, 67 × 55; **11** *Les Bersaerk [sic] sont parmi nous*, 46 × 38; **12** *Héros au dos*, 52 × 33; **13** *Les pommes d'Adam*, 55 × 46; **14** *L'amour s'avance sur la balance*, 41 × 33; **15** *Une tête comme ça*, 35 × 25

Imageries anecdotiques de la vie quotidienne
16 *L'aube imprévue*, 94 × 94; **17** *Le cocuisinier*, 32 × 24; **18** *Il faut porter la fortune du bonheur*, 81 × 54; **19** *Deux pingouins. Avant et d'après David*, 200 × 162; **20** *Faustrold*, 55 × 46, reprod. in col. on the front cover; **21** *L'avantgarde se rend pas*, 73 × 60; **22** *Ainsi on s'ensor*, 60 × 43; **23** *Grand baiser au Cardinal d'Amérique*, 73 × 72; **24** *Les enfants*.
All the paintings are reproduced in the catalogue. No. 24 was not exhibited. The correct title for No. 24 is *Fraternité avant tout*.

136 12–30 Jun 1962.
Venice.
Galleria d'Arte del Cavallino, 2.
Asger Jorn
One-man exhibition, accompanied by a brochure with the French preface by Jacques Prévert from 1957. There is an uncaptioned reproduction of a painting, but no list of exhibits.

137 14 Jun–29 Jul 1962.
Vienna.
Künstlerhaus.
Sonja Henie–Niels Onstad collection
The following Jorn paintings were included: *HOS* 117, *HOS* 118, *HOS* 120, *HOS* 121, *HOS* 124. See under 'Public and private collections', Bibl. 33.

138 Jul–Sep 1962.
New York.
The Solomon R. Guggenheim Museum.
Summer selection 1962
See under 'Public and private collections', Bibl. 13.

139 20 Aug–16 Sep 1962.
Edinburgh.
Festival of Edinburgh.
Sonja Henie–Niels Onstad collection
The following Jorn paintings were included: *HOS* 117, *HOS* 118, *HOS* 120, *HOS* 121, *HOS* 124. See under 'Public and private collections', Bibl. 33.

140 31 Aug–16 Sep 1962.
Gothenburg (Sweden).
Konstmuseet.
Nutidskonst ur Anna och Kresten Krestensens samling
Exhibition of works from the Krestensen collection, Copenhagen. The exhibition toured in Sweden, Denmark and Norway.
See under 'Public and private collections', Bibl. 12.

141 18 Sep–13 Oct 1962.
London.
Arthur Tooth & Sons.
Recent developments in painting, V
Mixed exhibition.
21 *La rose féroce*, 1961, 130 × 97, reprod.; **22** *La dolce vita*, 1962, 100 × 81.

142 28 Sep–7 Oct 1962.
Århus (Dk).
Rådhushallen.
Århus, Aabenraa, Aalborg Udstilling 1962
Mixed travelling exhibition of Danish artists. The exhibition travelled from Århus to Landesmuseum Schloss Gottorf, Schleswig (13–21 Oct); Sønderjyllandshallen, Aabenraa (Dk) (27 Oct–4 Nov); Aalborghallen, Aalborg (Dk) (17–25 Nov).

52 *Choux*; **53** *Deux pingouins*; **54** *De flyvende vande*, 1962, Priv.; **55** *Far og søn*, 1961, Priv., reprod.; **56** *Taknemmeligt fantom*, 1955, Priv.; **57** *Mørkeræd*, 1955, Priv.; **58** *Blomst skal visne*, 1962, Priv.; **59** *Dagdrøm*, 1962, Priv.

143 28 Sep–28 Oct 1962.
Liverpool.
Walker Art Gallery.
Sonja Henie–Niels Onstad collection
The following Jorn paintings were included: *HOS* 117 *HOS* 118, *HOS* 120, *HOS* 121, *HOS* 124. See under 'Public and private collections', Bibl.33.

144 6 Nov–1 Dec 1962.
New York.
Lefebre Gallery.
Asger Jorn
First one-man exhibition in the USA. The catalogue preface is an extract from an earlier article by Werner Haftmann.

(1) *The suicide of Mr H.*, 1961, 38 × 51 in., reprod.; **(2)** *Advanced anti-geometric space*, 1962, 25½ × 33 in., reprod.; **(3)** *A head like that*; **(4)** *Atrocious embrace*; **(5)** *Far away presence*; **(6)** *Nothing happens*; **(7)** *The blow*; **(8)** *To become that is the question – to have been that is the answer*; **(9)** *Horned beef*; **(10)** *Untitled*, 60 pts, Albright-Knox, Buffalo; **(11)** *Underdeveloped nostalgia*; **(12)** *Foreigners facing the future*; **(13)** *Portrait of a young prisoner*; **(14)** *Underdeveloped ferocity*; **(15)** *Underdeveloped melancholy*; **(16)** *Underdeveloped insult*; **(17)** *Underdeveloped enthusiasm*; **(18)** *Happy pigs*; **(19)** *Homme torte*; **(20)** *Black smile*; **(21)** *Solidarity*; **(22)** *Abstractminded figure*; **(23)** *Three untitled 8-point oil paintings*.
This list of paintings is contained in a letter from the Lefebre Gallery to Guy Atkins dated 15 Feb 1973. Nos. 3–5 belonged to the Lefebre Gallery, the remainder were the property of Mr J. N. Streep, Jorn's first art dealer in New York.

145 4–18 Dec 1962.
Aarhus (Dk).
Jysk Kunst Galerie.
Julekavalkade 1962
Mixed exhibition without a catalogue. Jorn's name is listed on the invitation card as one of those whose paintings were exhibited.

1962/3

146 Zurich.
Galerie Charles Lienhard.
(Mixed exhibition)

1232 *Tzigane*, 1958, 54 × 65; **1237** *Le fond infini*, 1961, 100 × 73, reprod.
The precise date and title of this exhibition are unknown.

147 22 Nov 1962–6 Jan 1963.
The Hague.
Gemeentemuseum.
Sonja Henie–Niels Onstad collection
The following Jorn paintings were included: *HOS* 117, *HOS* 118, *HOS* 119, *HOS* 120, *HOS* 121, *HOS* 124.
See under 'Public and private collections', Bibl. 33.

1963

149 20 Jan–10 Feb 1963.
Malmø (Sweden).
Museum.
Nutidskonst ur Anna och Kresten Krestensens samling
Travelling exhibition of the Krestensen collection of modern art. The exhibition toured in Sweden, Denmark and Norway.
See under 'Public and private collections', Bibl. 12.

150 25 Jan–24 Feb 1963.
Geneva.
Musée d'Art et d'Histoire.
Sonja Henie–Niels Onstad collection
The following Jorn paintings were included: *HOS* 117, *HOS* 118, *HOS* 119, *HOS* 120, *HOS* 121, *HOS* 124, *HOS* 126, *HOS* 127. See under 'Public and private collections', Bibl. 33.

151 6 Feb–7 Apr 1963.
Worcester, Massachusetts.
Worcester Art Museum.
Aspects of twentieth century painting, lent by The Solomon R. Guggenheim Museum

17 *Green ballet*, 1960, reprod.

152 8 Mar–7 Apr 1963.
Detroit, Michigan.
The Detroit Institute of Arts.
The Dutch contribution to the international development of art since 1945
Catalogue text by Willem Sandberg. *The suicide of Mr H.*, 1961, was exhibited *hors catalogue*.

153 10 May–23 Jun 1963.
Bergen (Norway).
Kunstforening.
Sonja Henie–Niels Onstad collection
The following Jorn paintings were included: *HOS* 117, *HOS* 118, *HOS* 126. See under 'Public and private collections', Bibl. 33.

154 27 May 1963 (opening).
Rome.
Galleria dell'Obelisco.
5 del Cobra
Exhibition of five COBRA artists. Text by Maurizio Bonicatti.

3 *Personnages*, 1955, 74 × 100; **4** *La nuit blanche*, 1958, 64 × 80; **5** *La* [*sic*] *beau legionarie* [*sic*], 1956, 54 × 65; **6** *Personages* [*sic*], 1956, 50 × 33; **7** *Chéri Bibi*, 1960, 35 × 27.

155 June 1963.
Paris.
Galerie Rive Gauche.
23 peintures de Asger Jorn
One-man exhibition. Catalogue preface by Waldemar George.

1 *Joy squashed*, 146 × 97; **2** *Le soleil m'emmerde*, 162 × 130; **3** *Foute brestiale*, 81 × 65; **4** *Roussignoble*, 73 × 60; **5** *Lokodmo*, 81 × 60; **6** *A la limite noire*, 73 × 60; **7** *Secret à sauver*, 73 × 60; **8** *L'éternel Barbe Rouge*, 73 × 60; **9** *Pauvre poète*, 81 × 65; **10** *Douceur à contre cœur*, 73 × 60; **11** *L'ennui rapide*, 81 × 65; **12** *La montagne de genièvre*, 81 × 65; **13** *L'intransigeant*, 81 × 65; **14** *Echange unilatérale*, 81 × 65; **15** *Jeune vieillard*, 73 × 60; **16** *Figliolo*, 81 × 65, reprod. in col. on the front cover; **17** *On s'étonne du combat*, 61 × 50; **18** *Choc de retour*, 40 × 50; **19** *La lumiere orange*, 61 × 50; **20** *Promenade des arbres*, 50 × 40; **21** *Au coin*, 50 × 40; **22** *Gueule de nuit*, 50 × 40; **23** *Poursuite perpetuelle*, 100 × 81.
All the paintings are reproduced in the catalogue.

156 10 Jun–1 Sep 1963.
Gothenburg (Sweden).
Konstmuseum.
Konst efter 1945
For details see under 'Public and private collections', Bibl. 16.

157 20 Jun–22 Sep 1963.
Lausanne (Switzerland).
Musée Cantonal des Beaux-Arts. Palais de Rumine.
1er Salon International des Galeries Pilotes
International exhibition.
P.315, No. L6 *They never come back*, 1958, 146 × 114, Galerie van de Loo, Munich, reprod. in col., p. 183; No. L7 *Comme si les cygnes chantent*, 1963, 146 × 114 (same gallery).

158 Jul–Oct 1963.
Venice.
Palazzo Grassi. Centro Internazionale delle Arti e del Costume.
Visione Colore. Mostra internazionale d'arte contemporanea
International exhibition. Prefaces by Paolo Marinotti and Christian Dotremont. The catalogue is unpaginated and the exhibits are unnumbered.

(6) *Le bestie domestiche*, 1955, 105 × 88·5, Priv.; **(7)** *Nachfest* [*sic*], 1958, 108 × 130, Priv.; **(9)** *La* [*sic*] *voilà de retour*, 1962, 146 × 114, Priv.; reprod. in col.; **(10)** *Promenade lyrique*, 1960, 89 × 130, Priv.; **(11)** *Bourdonnement*, 1960, 114 × 146, Priv.; **(12)** *Adieu beau rêve*, 1959, 98 × 130, Priv.; **(13)** *Il re dei bruccati*, 1958, 97·5 × 78, Priv., reprod.; **(14)** *Il se laisse faire*, 1962, 100 × 73, Priv.; **(15)** *Portrait of Mr Cochrane*, 1959, 130 × 89, Priv.; **(16)** *Untitled*, 1960, 146 × 114, Priv., reprod. in col.; **(17)** *Roussignoble*, 1962, 73 × 60. Priv.; **(19)** *Chemin sans fin*, 1958, 80·5 × 98·5, Priv.; **(20)** *L'indovina innamorata*, 1955, 133 × 117, Priv.; **(21)** *Fantasmi d'un paese vulcanico*, 1956, 100 × 65, Priv.; **(22)** *La pulce*, 1955, 146 × 113, Priv.; **(23)** *Le passage des oiseaux*, 1958, 100 × 81, Priv., reprod. in col.; **24** *Le* [*sic*] *volte face*, 1958, 81 × 65·5, Priv.; **(25)** *Sole-folletto*, 1954, 42 × 58, Priv.; **(26)** *H. C. Echoland*, 1961, 130 × 195, Priv.; **(27)** *Ausverkauf einer Seele*, 1958, 200 × 250, Priv.; **(28)** *Hexo*, 1961, 60 × 80, Priv., reprod. in col.; **(29)** *Ueber Berg und Tal*, 1961, 60 × 80, Priv.; **(30)** *Das Ende einer Affaire*, 1958, 80 × 60, Priv.; **(31)** *Personnage candide*, 1959, 80 × 65, Priv.; **(32)** *Frühlingsbraut*, 1961, 65 × 50, Priv.; **(33)** *Le songe des ennuis*, 1960, 89 × 116; Priv.; **(35)** *La vie en rose*, 1962, 146 × 114, Priv.; **(36)** *Appassionata*, 1962, 146 × 114, Priv.; **(37)** *Guillaume Apollinaire*, 1956, 125 × 100, Galleria del Naviglio, Milan; **(38)** *Figura innocente*, 1955, 127 × 102, Galleria del Cavallino, Venice; **(39)** *Personnages*, 1960, 144 × 114 (same gallery.

159 5 Jul–1 Sep 1963.
Vienna.
Museum des 20. Jahrhunderts.
Idole und Dämonen
International exhibition on a theme. Texts by Werner Hofmann and Gerhart Rindauer.

90 *Personaggio*, 1956, 70 × 50, Studio d'Arte 'La Medusa', Rome, reprod.; **111** *Bevölkerte Felsen*, 1956, 81 × 65; Galerie Krugier, Geneva, reprod. in col.; **112** *Schnabeltier*, 1956, 60 × 47, (same gallery).

160 6–31 Aug 1963.
London.
Arthur Tooth & Sons.
Contrasts in taste
Mixed exhibition.
19 *Soap show for Joe Soap*, 1962, 38¾ × 23¾ in.

161 Sep 1963.
Albisola (Italy).
Galleria Pescetto.
(Collettiva)
Mixed exhibition including Jorn. No details known.

162 Sep 1963.
Fredericton, New Brunswick.
Beaverbrook Art Gallery.
Dunn International
An exhibition of contemporary painting, sponsored by the Sir James Dunn Foundation. Catalogue text by M. Beaverbrook.

40 *Nothing happens*, 1962, 50½ × 78½ in., Jon N. Streep (by courtesy of Lefebre Gallery, New York), reprod.

163 30 Nov–8 Dec 1963.
Flensburg (Germany).
Dansk Centralbibliotek.
Ung kunst fra en dansk privatsamling
Works from the private collection of Åge Damgaard in Herning (Dk). Nos. 13 and 14 are listed as works by Jorn dating from 1955 and 1957 respectively, but without further details. See also under 'Public and private collections', Bibl. 11

1963/4

164 20 Dec 1963–16 Feb 1964.
Stockholm.
Moderna Museet.
The museum of our wishes
International exhibition on a theme.

155 *Personnages*, 1954–5, 81 × 100, reprod.

165 Brussels.
Cercle Artistique.
Cobra
Group exhibition of COBRA artists.

15 *Portrait de Goya.*
No other exhibition details are known.

1964

166 Jan–Mar 1964.
New York.
Solomon R. Guggenheim Foundation.
Guggenheim International Award 1964
International award exhibition with catalogue texts by Harry F. Guggenheim, Thomas M. Messer, Lawrence Alloway.

21 *Dead drunk Danes*, 1960, 51 × 78¾ in., Jon Nicholas Streep, New York, reprod. in col.

167 10 Jan–7 Feb 1964 (not 1963 as printed in the catalogue in error).
Philadelphia (USA).
Makler Gallery.
Cobra
Group exhibition of COBRA artists, for which the catalogue is printed in PROMETHEUS, No. 8, Jan 1964, published by the Makler Gallery. Text by N. Richard Miller.

(31) *Herbstreigen*, 1960, 35 × 46 in., Dr and Mrs Paul Todd Makler; **32** *Dompleuf* [*sic*] *de dames*, 1960, 28 × 36 in. (same owners); **(33)** *You are crazy go-go*, 1961, 53 × 39 in., N. Richard Miller; **(34)** *Undeveloped* [*sic*] *enthusiasm*, 1961, 31 × 23; **(35)** *Montagne des survivants*, 1959, 40 × 32 in.; **(36)** *Eine harte Nuss*, 1960, 64 × 35 in.; **(37)** *Advanced anti-geometric space*, 25½ × 32½ in.; **(38)** *Portrait of a poet as a young prisoner*, 1962, 26 × 33 in.; **(39)** *Happy foreigners*, 1962, 25½ × 32 in.; **(40)** *Horned beef*, 1961, 52 × 39 in.; **(41)** *Solemn sacrifice*, 1958, 51 × 64 in.

168 1–23 Feb 1964.
Århus (Dk).
Rådhus & Museum.
Louisiana besøger Århus
Selection of works from the Louisiana Foundation, Humlebæk (Dk) shown in Århus.

73 *Morgenrødt*, 1960, 65 × 80.

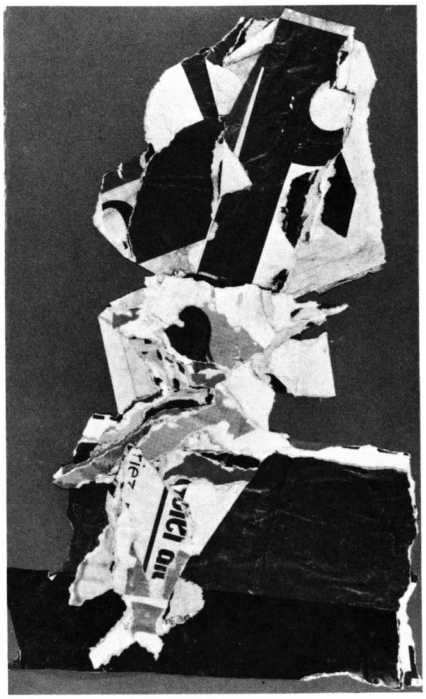


Fig.209 *Fortinbras*, 1964, collage, 50 × 30cm.

Fig.210 *So he rises again*, 1962, gouache, 51 × 38cm.

169 18 Feb–21 Mar 1964.
New York.
Lefebre Gallery.
Salute to Denmark
Mixed exhibition. Text by Christian Dotremont.

To Christian the first, 1962, 28 × 24 in., reprod.

170 20 Feb–26 Mar 1964.
London.
Institute of Contemporary Arts.
Study for an exhibition of violence in contemporary art
Mixed exhibition on a theme. Text by Roland Penrose.

024 *Dangerous kissing*, 1955, 25½ × 19½ in., Guy Atkins, London.

171 22 Feb–15 Mar 1964.
Charleroi (Belgium).
Palais des Beaux Arts.
XXXVIIme Salon. Quelques peintres du mouvement d'art experimental 'COBRA'
Group exhibition of COBRA artists. Text by Joseph Noiret.

41 *La lettre à mon fils*, 1956, 130 × 195, A. Niels, Rhode-St-Genèse; **42** *Débarquement*, 1956, 80 × 100, Priv., Charleroi; **43** *Les enfants pleurent, pleurent*, 1958, 146 × 114, Dotremont, Brussels; **44** *Peinture*, 1955, 82 × 65, S. Haesaert, Crainhem; **45** *Portrait de Goya*, 1956, 65 × 54, A. Niels, Rhode-St-Genèse, reprod.; **46** *Verlust der Mitte*, 1958, 114 × 146, Mme Everaert, Brussels, reprod.; **47** *Neujahr*, 1958, 146 × 114, Dotremont, Brussels, reprod.

172 Mar 1964.
Copenhagen.
Galerie Birch.
Jorn 50
One-man exhibition to mark Jorn's 50th birthday.

1 *De levende sjæle* (*Sentimentale iagttagelser serie*), 1963, 150 × 100; **2** *Noksagt*, 1963, 81 × 65; **3** *For rødt lys*, 1962, 81 × 65; **4** *Mobpub*, 1963, 73 × 60; **5** *Moppedreng*, 1962, 73 × 60; **6** *Når tankerne brænder*, 1963, 60 × 63; **7** *Succesdreng*, 1963, 52 × 44; **8** *Vejarbejde*, 1963, 44 × 52; **9** *De trætte helte*, 1962, 53 × 32; **10** *I den kolde sne*, 1963, 33 × 46; **11** *Uventet møde*, 1963, 38 × 46; **12** *Den røde sky*, 1963, 38 × 46; **13** *The hidden animal*, 1963, 40 × 47; **14** *Veteran*, 1963, 51 × 45.
All the paintings are reproduced in the catalogue.

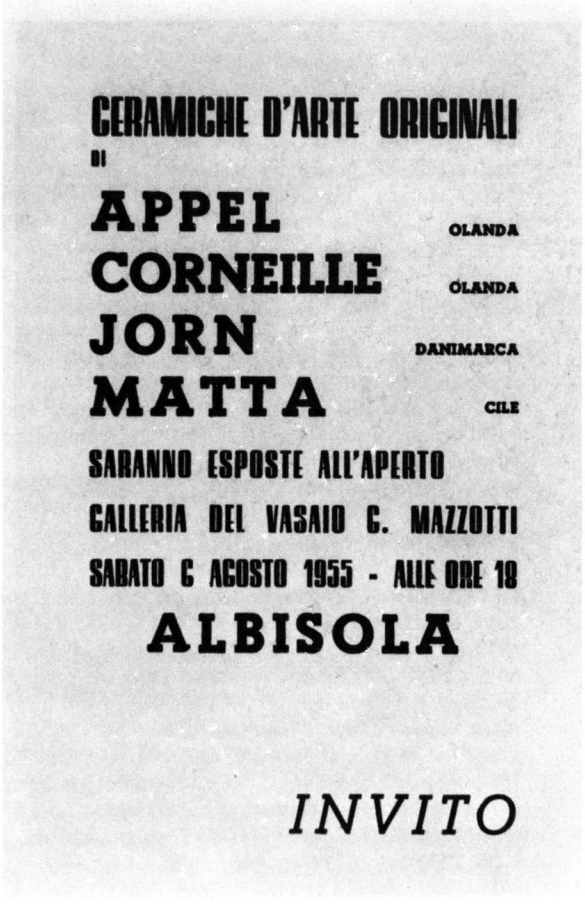


Fig.211

Fig.212

173 Mar 1964.
Florence.
Palazzo Strozzi.
II Mostra mercato nazionale d'arte contemporaneo
An exhibition organised by Galleria d'Arte del Naviglio, Milan, and Galleria La Medusa, Rome. Jorn was represented in this exhibition, but no details are known.

174 Mar 1964.
Milan.
Toninelli Arte Moderna.
Esempi di pittura non figurativa
Mixed exhibition of non-figurative art, including Jorn. No details known.

175 19 Mar–10 Apr 1964.
Paris.
Galerie H. Le Gendre.
La collection privée d'un marchand de tableaux de province

77 *Huile*, 1960.

176 21 Mar–19 Apr 1964.
The Hague.
Galerie Nova Spectra.
(Mixed exhibition)

18 *Bau-Bau*, 1955, 24 × 18; **19** *Skriget i natten*, 1957, 60 × 73; **20** *Gelée royale*, 1960/1, 40 × 50.

177 Easter 1964.
Skive (Dk).
Skive Kunstforening.
Påskeudstillingen 1964
Mixed exhibition during the Easter period.

81 *De levende sjæle*, 150 × 100; **82** *Noksagt*, 81 × 65; **83** *Succesdreng*, 52 × 44.

178 Apr 1964.
Aarhus (Dk).
Aarhus-Hallen.
Anna og Kresten Krestensens samling af moderne kunst
A selection of works from the Krestensen collection, Copenhagen. See under 'Public and private collections', Bibl. 12.

179 3–17 Apr 1964.
Herning (Dk).
Gymnasium.
Ung kunst fra en dansk privatsamling
Works from the private collection of Åge Damgaard in Herning (Dk). Nos. 13 and 14 are listed as works by Jorn dating from 1955 and 1957 respectively, but without further details. See under 'Public and private collections', Bibl. 11.

180 22 Apr–28 Jun 1964.
London.
Tate Gallery.
Painting and sculpture of a decade, 1954–64
An international exhibition organised by the Calouste Gulbenkian Foundation.

185 *Lettre à mon fils*, 1956–7, 130 × 195, Albert Niels, Rhode-St-Genèse, reprod.; **186** *Le timide orgueilleux*, 1957, 100 × 81, Peter Cochrane, London, reprod. in col.; **187** *Le défenseur*, 1957, 136 × 117, E. J. Power, London, reprod.; **188** *Tête de veau saignante ou La mort de Socrate*, 1960, 116 × 89 (same owner), reprod.; **189** *Down to earth, lonely birth*, 1963, 102 × 152, the artist.

181 14 May–19 Jul 1964.
Recklinghausen (Germany).
Städtische Kunsthalle.
Torso, das Unvollendete als künstlerische Form
Mixed exhibition on a theme.

281 *Le pont*, 1958, reprod.

182 Jun 1964.
Rome.
(Galleria) La Medusa.
Indicazioni per una collezione d'oggi
Exhibition on a theme. Jorn was included, but no details are known.

183 20 Jun–18 Oct 1964.
Venice.
XXXII Biennale internazionale d'arte: arte d'oggi nei musei: Museum des 20. Jahrhunderts, Vienna.

3 *Rocce popolate*, 1956, reprod. Fig. 24.

184 27 Jun–5 Oct 1964
Kassel.
Museum Fridericianum.
Documenta III
International exhibition. Texts by Karl Branner, Werner Haftmann, Arnold Bode.

1 *Der heilige Froschmann*, 1962, 114 × 146, Galerie van de Loo, Munich, reprod.; **2** *They never come back*, 1958, 164 × 114 (same gallery), reprod.; **3** *Am unbekannten Ufer*, 1963, 97 × 130 (same gallery), reprod.; **4** *Projet honteux . . .*, 1957, 100 × 80·5, Guy Atkins, London, reprod.; **5** *Paradentose des Adlers*, 1958, 80 × 100, Galerie van de Loo, Munich, reprod.; **7** *Im Flügelschlag der Schwäne*, 1963, 200 × 300 (same gallery), reprod. in col.

185 28 Jun–7 Jul 1964.
Silkeborg (Dk).
Asger Jorn ugen
During an 'Asger Jorn' week in Silkeborg 61 works by Jorn were exhibited in various places throughout the town. No catalogue, but a multigraphed list. Only a few of the works were from the period 1954–64. Nos. 7 and 32 are specifically listed as oil paintings.

3 *Albissola*, 1954, 34 × 48, Hans Lassen, Vestergade, Silkeborg; **7** *Oil on canvas*, 1959, 36 × 25, Thorkild Knap, Østergade, Silkeborg; **32** *Oil on canvas*, 1956, 48 × 40, Søndergårds Foto, Søndergade, Silkeborg; **40** *Dagen i dag*, 1964, 50 × 40, Johs. Jensen Foto, Vestergade, Silkeborg; **50** *Untitled*, 1958, 43 × 65, Tæppe Hansen, Vestergade, Silkeborg; **59** *Untitled*, 1958, 38 × 19, Foto Østerport, Østergade, Silkeborg.

186 28 Jun–7 Jul 1964.
Silkeborg (Dk).
La Strada i håndværkerforeningens lille sal.
Jorn
One-man exhibition of 52 paintings from the collection in the Silkeborg Museum. No catalogue, but a typed sheet listing the exhibits.
(22) *Untitled*, 1954, 43·5 × 37·5; **(23)** *Untitled*, 1954, 46 × 42·2; **(24)** *Untitled*, hardboard, 55·5 × 28; **(26)** *Elskovskampen*, 1954, 78 × 98; **(27)** *Untitled*, 1955/4 [*sic*], insulite, 60·5 × 34; **(28)** *Untitled*, 1955, 42 × 40; **(29)** *Le toutou à sa mémère*, 1955, 50 × 50; **(30)** *Untitled*, 1955, hardboard, collage, 81 × 100; **(31)** *Swiss guard*, 1955/6, 75 × 117·5; **(32)** *Portrait d'un chute d'eau*, 1956, 66·5 × 50·2; **(33)** *Visite importune*, 1956, 80 × 64; **(34)** *Untitled, c.* 1956/7, 133 × 100; **(35)** *Untitled, c.* 1957, oil on canvas glued to hardboard, 64 × 54; **(36)** *En famille, c.* 1957, 100·5 × 43·5; **(37)** *Untitled, c.* 1957, 130 × 97; **(38)** *Untitled, c.* 1957, 100 × 80; **(39)** *Untitled, c.* 1958, oil on canvas glued to hardboard, 67·5 × 99; **(40)** *Untitled*, 1958, 61 × 51; **(41)** *Untitled*, Baj and Jorn, 1958, 100 × 80; **(42)** *Untitled*, 1959/60, 61 × 50; **(43)** *Victor Hugo*, 1959/60, 61 × 46; **(44)** *Le bon berger*, 1959, 50 × 65; **(45)** *Le canard inquiétant*, 1959, 54 × 65; **(46)** *Untitled*, 1960, 46 × 38; **(47)** *Portræt af Gaston Bachelard, c.*1960, 65 × 81; **(48)** *Untitled*, 1961, 61 × 51; **(49)** *Prik*, 1961, 65 × 54; **(50)** *Untitled*, 1961, 55 × 46; **(51)** *Allmen*, 1961, 80·5 × 64·5; **(52)** *Untitled*, 1964, 141 × 103.

187 1 Jul–13 Sep 1964.
New York.
The Solomon R. Guggenheim Museum.
Van Gogh and Expressionism
Exhibition on a theme.

Green ballet, 1960, 144·8 × 199·7, The Solomon R. Guggenheim Museum, New York.

188 18 Jul to early Sep 1964.
Munich.
Galerie van de Loo.
Künstler der Galerie
Mixed exhibition of artists of the gallery who had been represented at the 32nd Venice Biennale and *Documenta III*.

189 17 Aug–5 Sep 1964.
London.
Arthur Tooth & Sons.
Contrasts in taste, II
Mixed exhibition.

18 *La limite noire*, 28½ × 23½ in., reprod. on the front cover.

190 Sep 1964.
Genoa.
Galleria Carlevaro.
Mostra d'arte contemporaneo
Mixed exhibition including Jorn. No details known.

191 16 Oct–7 Nov 1964.
Rome.
Studio d'arte Arco d'Alibert.
Asger Jorn
One-man exhibition of works in various media. Preface by Waldemar George, translated into Italian from an earlier article.

5 *Personnage*, 1956, 50 × 33, Priv.; **6** *Le brave légionnaire*, 1956, 54 × 65; **7** *Chéri-Bibi*, 1960, 35 × 27; **8** *L'amour s'avance sur la balance*, 1962, 41 × 33; **9** *La sentinelle*, 1963, 40 × 50.

192 24 Oct–22 Nov. 1964.
Basel.
Kunsthalle.
Asger Jorn, Eugène Dodeigne
One-man retrospective exhibition, jointly with Eugène Dodeigne.

31 *Untitled*, 1955, hardboard, 81 × 100, Silkeborg Museum; **32** *Melmoth I*, 1955, hardboard, 70·5 × 57, V. O. Permild, Dragør; **33** *En skiderik*, 1955, 57 × 45, Kresten Krestensen, Gentofte; **34** *Vision nocturne*, 1955/6, 100 × 81, J. Peter Cochrane, London, reprod. p. (29); **35** *En allant à la fête*, 1956, 86 × 97, Lord M. H. G. P. Croft, Leominster; **36** *La coquette*, 1956, 62 × 50, Guy Atkins, London; **37** *Mother's tales*, 1956, 96·5 × 128, Silkeborg Museum; **38** *Chien*, 1956, 42·5 × 56·5, Galerie Krugier, Geneva; **39** *Paysage*, 1956, 54·5 × 65 (same gallery); **47** *Lettre à mon fils*, 1956/7, 130 × 195, Albert Niels, Rhode-St-Genèse, Belgium; **48** *La décadence de Venise*, 1956/7, 100 × 80, Galerie van de Loo, Munich; **49** *Hungriger Vogel*, 1957, 60 × 80, Galerie Krugier, Geneva; **50** *La colline inspirée*, 1957, 145 × 115, Bjørn Rosengreen, Lyngby; **51** *Vallée en révolte*, 1957, hardboard, 81 × 100, J. Peter Cochrane, London; **52** *Le timide orgueilleux*, 1957 hardboard 100 × 81 (same owner); **53** *Projet honteux: une jeune fille aux primeurs*, 1957, 100 × 81, Guy Atkins, London; **54** *En place pour le rite*, 1957, 60 × 50 (same owner); **55** *Le sorcier*, 1957, 104 × 71, Galerie van de Loo, Munich; **56** *L'oiseau têtu*, 1957, 80 × 100, Galerie Krugier, Geneva, reprod. p. (37); **57** *Colloque sentimental*, 1957, 81 × 100, J. Peter Cochrane, London, reprod. p. (39); **58** *Indian Summer*, 1957, 100 × 81, H. de Jong, Hengelo; **59** *Le pont*, 1958, 130 × 97 (same owner); **60** *Pauvre toi*, 1958, 97 × 130, J. W. Peynenburg, Geldrop (Holland); **61** *L'accrochage*, 1958, 97 × 130, Stedelijk van Abbe Museum, Eindhoven, reprod. p. (41); **62** *Promenade des amoureux*, 1958, 100 × 81, J. Peter Cochrane, London; **63** *Il faut les garder*, 1958, 108 × 91, Lord M. H. G. P. Croft, Leominster; **64** *Femme du 5 octobre*, 1958, 63·5 × 76, Guy Atkins, London; **65** *Paradentose des Adlers*, 1958, 80 × 100, Galerie van de Loo, Munich; **66** *Der frohe Tote*, 1958, 70 × 55 (same gallery), **67** *Nänie*, 1958, 80 × 60 (same gallery); **68** *Les tziganes*, 1958, 54 × 65, Galerie Krugier, Geneva; **69** *Herzogstand*, 1958, 100 × 120, Galerie van de Loo, Munich; **71** *Prete alla spiaggia*, 1957–9, 138 × 102, V. O. Permild, Dragør; **72** *Promenade dans un parc*, 1959, 97 × 146, Claude Hersaint, Paris; **73** *Echter Kobold*, 1959, 50 × 40, Galerie van de Loo, Munich; **74** *Demi-domestique*, 1959, 130 × 97, J. Peter Cochrane, London, reprod. p. (35); **75** *The little grey home in the West*, 1959, 47·5 × 99·5 (same owner); **76** *Lüfterbild*, 1959, 116 × 89, Galerie van de Loo, Munich; **77** *Stalingrad, le non-lieu ou Le fou rire du courage*, 1957–60, 350 × 540, Priv.; **78** *Trois personnages regardant la lune*, 1959/60, 101 × 80, Galerie Krugier, Geneva; **79** *English victory at sea*, 1960, 65 × 54, Galerie Beyeler, Basel; **80** *Sans bornes*, 1960, 47 × 56, J. Peter Cochrane, London; **81** *Creux au ventre*, 1960, 131 × 97, Stedelijk van Abbe Museum, Eindhoven; **82** *A dents serrées*, 1960, 65 × 81, J. W. Peynenburg, Geldrop; **83** *Personnages*, 1961, 50 × 40, H. de Jong, Hengelo; **84** *Blue Monday*, 1961, 50 × 40, Bjørn Rosengreen, Lyngby; **85** *Le soleil m'emmerde*, 1961, 162 × 130, Galerie Rive Gauche, Paris, reprod. p. (43); **86** *Donna Vera Prima*, 1961, 130 × 97, Stedelijk van Abbe Museum, Eindhoven; **87** *Désir sans nom*, 1961, 81 × 65, Galerie Krugier, Geneva; **88** *Chrysanthemen*, 1962, 104 × 82·5, Bjørn Rosengreen, Lyngby; **89** *Triplerie*, 1962, 65 × 54, Dr Herbert Gross, Zurich; **90** *Schiffskopf*, 1962, 40 × 50, Curt Burgauer, Zurich; **91** *Secret à sauver*, 1962, 60 × 73, Galerie Rive Gauche, Paris; **92** *Dichter und Denker*, 1962, 100 × 81, Werner Haftmann, Gmund (Germany); **93** *Nitchevo*, 1962, 81 × 60, Galerie Rive Gauche, Paris; **94** *La pomme d'Adam*, 1962, 55 × 46 (same gallery); **95** *Ainsi on s'Ensor*, 1962, 61 × 43 (same gallery); **96** *Im Flügelschlag der Schwäne*, 1963, 200 × 300, Galerie van de Loo, Munich; **97** *Huckepack Depp*, 1963, 146 × 114 (same gallery); **98** *Echange unilatéral*, 1963, 81 × 65, Galerie Rive Gauche, Paris; **99** *Auseinandergehen*, 1964, 138 × 108 (for sale); **100** *Bajazzos letzter Auftritt*, 1964, 206 × 172, Paolo Marinotti, Milan.
The following paintings were exhibited *hors catalogue*. **(106)** *Guillaume Apollinaire*, 125 × 101, Carlo Cardazzo, Milan; **(107)** *Personnage*, 115 × 145 (same owner); **(108)** *Figura innocente*, 1955, 127 × 102 (same owner); **(109)** *Les habitants de la lune*, 1954, hardboard, 92 × 96 (same owner); **(110)** *Nocturne*, 1956, hardboard, 130 × 111, (same owner); **(111)** *Le vrai maquereau*, 1956, 47 × 38, J. Peter Cochrane, London; **(112)** *L'âge d'or*, 1964, 60 × 40 (same owner); **(113)** *Dialytics*, 1961, 36 × 28 (same owner); **(114)** *Shem the gracehoper*, 1961, 90 × 71 (same owner); **(115)** *Le monde perdu*, 1960, 116 × 89, Stedelijk van Abbe Museum, Eindhoven; **(116)** *La rose féroce*, 1961, 130 × 96, Gemeentemuseum, The Hague; **(117)** *Melmoth*, 1955, 99 × 80, Hans de Jong, Hengelo; **(119)** *Wiedersehen am Todesufer*, 1958, 100 × 80, Galerie van de Loo, Munich; **(120)** *Gitterleute*, 1958, 80 × 60 (same gallery); **(121)** *Das böse Jahr*, 1963, 146 × 114 (same gallery); **(122)** *Gipfelruhe*, 1963, 97 × 130 (same gallery); **(123)** *Die Nachfolge*, 1960, 116 × 89 (same gallery); **(124)** *E.N.F.U.M.Z.*, 1963, 65 × 81 (same gallery); **(128)** *Pauvre poète*, 81 × 65, Galerie Rive Gauche, Paris.
Note. No. **124** was overpainted in 1970 and retitled *Gestern*.

193 Nov 1964.
Paris.
Galerie Suillerot.
Peintres européens
Mixed exhibition including Jorn. No details known.

194 4 Nov–5 Dec 1964.
Lausanne.
Galerie Alice Pauli.
Tendance contemporaine, 1944–64
Mixed exhibition.

16 *Tête*, 1954, 41 × 27; **18** *Dolce vita*, 1959, 65 × 50; **20** *De père en fils*, 1960, 81 × 65.

195 30 Nov–9 Dec 1964.
Copenhagen.
Studenterforeningen.
Studenterforeningens Jubilæumsudstilling 1939–64
Mixed exhibition of Danish artists.

49 *Portræt* (*Signora Albissola*), 1957, oil on paper, 150 × 100, Priv.; **50** *Portræt af en sørling*, 1959, hardboard, 46 × 38, Priv.

196 Dec 1964.
Rome.
Galleria Il Bilico.
Pitturi di poeti
Exhibition on a theme. Jorn was included, but no details are known.

1964/5

197 30 Oct 1964–10 Jan 1965.
Pittsburgh.
Carnegie Institute.
The 1964 Pittsburgh international exhibition of contemporary painting and sculpture

47 *Noksagt* (Enough said), 1963, 32 × 25½ in., Galerie Birch, Copenhagen.

198 11 Dec 1964–25 Jan 1965.
Amsterdam.
Stedelijk Museum.
Jorn
One-man retrospective exhibition. The catalogue preface contained extracts from *Pour la forme* translated into Dutch.

31 *Untitled*, 1955, hardboard, 81 × 100, Silkeborg Museum; **32** *Melmoth, I*, 1955, hardboard, 70·5 × 57, V. O. Permild, Dragør; **33** *En skiderik* (*Merde*), 1955, 57 × 45, Kresten Krestensen, Copenhagen; **34** *Figura innocente*, 1955, 127 × 102, Renato Cardazzo, Galleria d'Arte del Cavallino, Venice; **35** *Melmoth*, 1955, 99 × 80, H. de Jong, Hengelo; **36** *Vision nocturne*, 1955/6, 100 × 81, J. Peter Cochrane, London, reprod. p. 36; **37** *Guillaume Apollinaire*, 1956, 125 × 101, Renato Cardazzo, Galleria d'Arte del Cavallino, Venice; **38** *Nocturne*, 1956, hardboard, 130 × 111 (same owner); **39** *En allant à la fête*, 1956, 86 × 97, Lord M. H. G. P. Croft, Leominster; **40** *La coquette*, 1956, 62 × 50, Guy Atkins, London; **41** *Mother's tales*, 1956, 96·5 × 128, Silkeborg Museum; **42** *Chien*, 1956, 42·5 × 56·5, Galerie Krugier, Geneva; **43** *Le vrai maquereau*, 1956, 47 × 38, J. Peter Cochrane, London; **51** *L'âge d'or*, 1954–7, 60 × 40 (same owner); **52** *Lettre à mon fils*, 1956/7, 130 × 195, Albert Niels, Rhode-St-Genèse (Brussels); **53** *La décadence de Venise*, 1956/7, 100 × 80, Galerie van de Loo, Munich; **54** *Hungriger Vogel*, 1957, 60 × 80, Galerie Krugier, Geneva; **55** *La colline inspirée*, 1957, 145 × 115, Bjørn Rosengreen, Copenhagen; **56** *Vallée en révolte*, 1957, hardboard, 81 × 100, J. Peter Cochrane, London; **57** *Le timide*

Fig.213

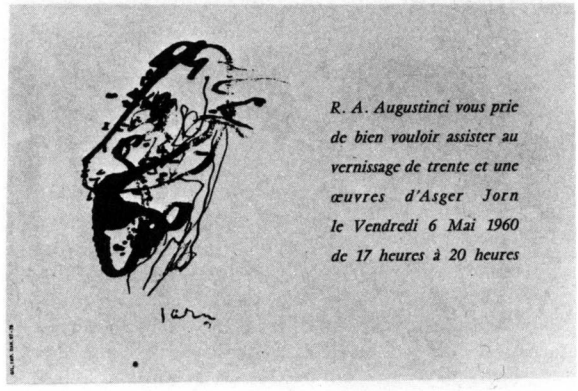


Fig.214

orgueilleux, 1957, hardboard, 100 × 81 (same owner); **58** *Projet honteux: une jeune fille aux primeurs*, 1957, 100 × 81, Guy Atkins, London; **59** *En place pour le rite*, 1957, 60 × 50 (same owner); **60** *Deuil troublé*, 1957, 162 × 130, Stedelijk Museum, Amsterdam; **62** *Le sorcier*, 1957, 104 × 71, Galerie van de Loo, Munich; **63** *L'oiseau têtu*, 1957, 80 × 100, Galerie Krugier, Geneva, reprod.; **64** *Colloque sentimental*, 1957, 81 × 100, J. Peter Cochrane, London, reprod.; **65** *Indian summer*, 1957, 100 × 81, H. de Jong, Hengelo; **66** *Le pont*, 1958, 130 × 97, (same owner); **67** *Wiedersehen am Todesufer*, 100 × 80, Galerie van de Loo, Munich; **68** *Pauvre toi*, 1958, 97 × 130, J. W. Peynenburg, Geldrop; **69** *L'accrochage*, 1958, 97 × 130, Stedelijk van Abbe Museum, Eindhoven, reprod.; **70** *Gitterleute*, 1958, 80 × 60, Galerie van de Loo, Munich; **71** *Promenade des amoureux*, 1958, 100 × 81, J. Peter Cochrane, London; **72** *Il faut les garder*, 1958, 108 × 91, Lord M. H. G. P. Croft, Leominster; **73** *Was nie zurück kommt* (*They never come back*), 1958, 146 × 114, Galerie van de Loo, Munich; **74** *Femme du 5 octobre*, 1958, 63·5 × 76, Guy Atkins, London; **75** *Le voyageur de Munich*, 1958, 80 × 66, Stedelijk Museum, Amsterdam; **76** *Paradentose des Adlers*, 1958, 80 × 100, Galerie van de Loo, Munich; **77** *Der frohe Tote*, 1958, 70 × 55 (same gallery); **78** *Nänie*, 1958, 80 × 60 (same gallery); **79** *Tziganes*, 1958, 54 × 65, Galerie Krugier, Geneva; **80** *Herzogstand*, 1958, 100 × 120, Galerie van de Loo, Munich; **82** *Prete alla spiaggia*, 1957–9, 138 × 102, V. O. Permild, Dragør; **83** *Promenade dans un parc*, 1959, 97 × 146, Claude Hersaint, Paris; **84** *Echter Kobold*, 1959, 50 × 40, Galerie van de Loo, Munich; **85** *Demi-domestique*, 1959, 130 × 97, J. Peter Cochrane, London, reprod.; **86** *The little grey home in the West*, 1959, 47·5 × 99·5 (same owner); **87** *Lüfterbild*, 1959, 116 × 89, Galerie van de Loo, Munich; **88** *Stalingrad, le non-lieu ou le fou rire de courage*, 1956–60, 350 × 540, Priv.; **89** *Zynische Kontrolle*, 1960, 60 × 80, Galerie van de Loo, Munich; **90** *Le monde perdu*, 1960, 116 × 89, Stedelijk van Abbe Museum, Eindhoven, reprod.; **91** *Victoire anglaise sur mer*, 1960, 65 × 54, Galerie Beyeler, Basle; **92** *Sans bornes*, 1960, 47 × 56, J. Peter Cochrane, London; **93** *Le creux au ventre*, 1960, 131 × 97, Stedelijk van Abbe Museum, Eindhoven; **94** *Die Nachfolge*, 1960, 116 × 89, Galerie van de Loo, Munich; **95** *A dents serrées*, 1960, 65 × 81, J. W. Peynenburg, Geldrop; **96** *Personnage*, 1960, 115 × 145, Renato Cardazzo, Galleria d'Arte del Cavallino, Venice; **97** *Personnages*, 1961, 50 × 40, H. de Jong, Hengelo; **98** *Blue Monday*, 1961, 50 × 40, Bjørn Rosengreen, Copenhagen; **99** *Dialytics*, 1961, 36 × 28, J. Peter Cochrane, London; **100** *Le soleil m'emmerde*, 1961, 162 × 130, Galerie Rive Gauche, Paris, reprod.; **101** *Shem the Gracehoper*, 1961, 90 × 71, J. Peter Cochrane, London; **102** *Donna Vera Prima*, 1961, 130 × 97, Stedelijk van Abbe Museum, Eindhoven; **103** *Désir sans nom*, 1961, 81 × 65, Galerie Krugier, Geneva; **104** *La rose féroce*, 1961, 130 × 96, Gemeentemuseum, The Hague, reprod. in col. on the front cover; **105** *Chrysanthemen*, 1962, 104 × 82·5, Bjørn Rosengreen, Copenhagen; **106** *Triplerie*, 1962, 65 × 54, Herbert Gross, Zurich; **107** *Secret à sauver*, 1962, 60 × 73, Galerie Rive Gauche, Paris; **108** *Abstractminded figure*, 1962, 83 × 65, Stedelijk Museum, Amsterdam; **109** *Dichter und Denker*, 1962, 100 × 81, Werner Haftmann, Gmund; **110** *Nitchevo*, 1962, 81 × 60, Galerie Rive Gauche, Paris; **111** *La pomme d'Adam*, 1962, 55 × 46 (same gallery); **112** *Ainsi on s'Ensor*, 1962, 61 × 43 (same gallery); **113** *Im Flügelschlag der Schwäne*, 1963, 200 × 300, Galerie van de Loo, Munich; **114** *Pauvre poète*, 1963, 81 × 65, Galerie Rive Gauche, Paris; **115** *Das böse Jahr*, 1963, 146 × 114, Galerie van de Loo, Munich; **116** *Toppeace* or

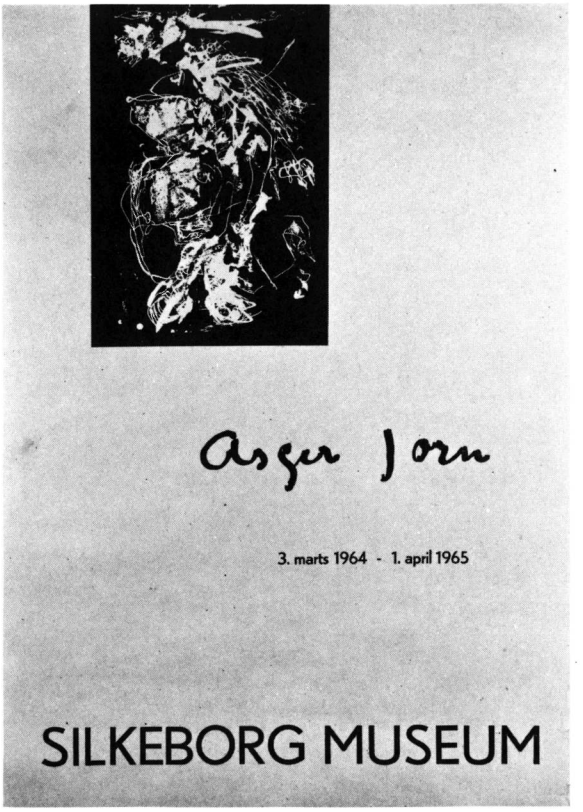


Fig.215

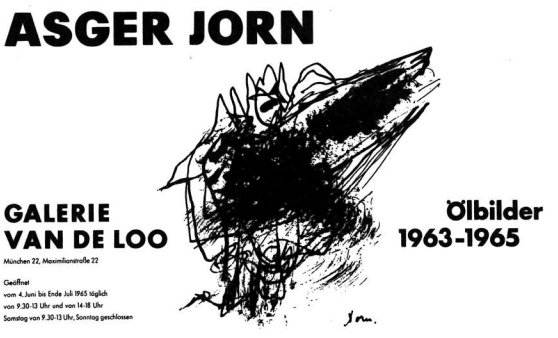


Fig.216

Gipfelruhe, 1963, 97 × 130 (same gallery), Munich; **117** *Huckepack Depp*, 1963, 146 × 114 (same gallery); **118** *Echange unilatéral*, 1963, 81 × 65, Galerie Rive Gauche, Paris; **119** *E.N.F.U.M.Z.*, 1963, 65 × 81, Galerie van de Loo, Munich.
The following painting was exhibited *hors catalogue:* **(120)** *Neujahr 1958*, Priv.

Fig.217

199 31 Dec 1964–7 Feb 1965.
London.
Tate Gallery.
The Peggy Guggenheim collection
Catalogue texts by Gabriel White, Herbert Read, Peggy Guggenheim.
See under 'Public and private collections', Bibl. 24.

1965

200 Denmark.
Udstillingen: Statens Kunstfond 1965
A travelling exhibition of works acquired in 1965 by the Danish Art Foundation.
Personnage, 1960 (oil painting).

201 Jan 1965.
Ascoli Piceno (Italy).
Galleria Rosati.
Mostra d'arte contemporaneo
Mixed exhibition including Jorn. No details known.

202 Jan 1965.
Brussels.
Musées Royaux des Beaux-Arts de Belgique.
A travers les écoles étrangères dans les collections des musées royaux
Mixed exhibition of 56 works. Jorn was included among the artists.

203 Feb 1965.
Humlebæk (Dk).
Louisiana Foundation.
Jorn
One-man retrospective exhibition, similar to that shown in Basel and Amsterdam. Texts by Knud W. Jensen, Guy Atkins, Hans Kjærholm.
32 *Untitled*, 1955, hardboard, 81 × 100, Silkeborg Museum; **33** *Melmoth I*, 1955 hardboard, 70·5 × 57, V. O. Permild, Dragør; **34** *En skiderik*, 1955, 57 × 45, Kresten Krestensen, Copenhagen; **35** *Figura innocente*, 1955, 127 × 102, Renato Cardazzo, Galleria d'Arte del Cavallino, Venice; **36** *Melmoth*, 1955, 99 × 80, H. de Jong, Hengelo; **37** *Vision nocturne*, 1955/6, 100 × 81, J. Peter Cochrane, London, reprod.; **38** *La grande victoire: Kujawski, Lodz*, 127 × 104·5, Silkeborg Museum; **39** *Guillaume Apollinaire*, 1956, 125 × 101, Renato Cardazzo, Galleria d'Arte del Cavallino, Venice; **40** *Nocturne*, 1956, hardboard, 130 × 111 (same gallery); **41** *En allant à la fête*, 1956, 86 × 97, Lord M. H. G. P. Croft, Leominster; **42** *La coquette*, 1956, 62 × 50, Guy Atkins, London; **43** *Mor fortæller*, 1956, 96·5 × 128, Silkeborg Museum; **44** *Hund*, 1956, 42·5 × 56·5, Galerie Krugier, Geneva; **45** *Le vrai maquereau*, 1956, 47 × 38, J. Peter Cochrane, London; **53** *L'âge d'or*, 1954–7, 60 × 40 (same owner); **54** *Lettre à mon fils*, 1956/7, 130 × 195, Albert Niels, Rhode-St.-Genèse, Belgium; **55** *La décadence de Venise*, 1956/7, 100 × 80, Galerie van de Loo, Munich; **56** *Sulten fugl*, 1957, 60 × 80, Galerie Krugier, Geneva; **57** *La colline inspirée*, 1957, 145 × 115, Bjørn Rosengreen, Copenhagen; **58** *Vallée en révolte*, 1957, 81 × 100, J.

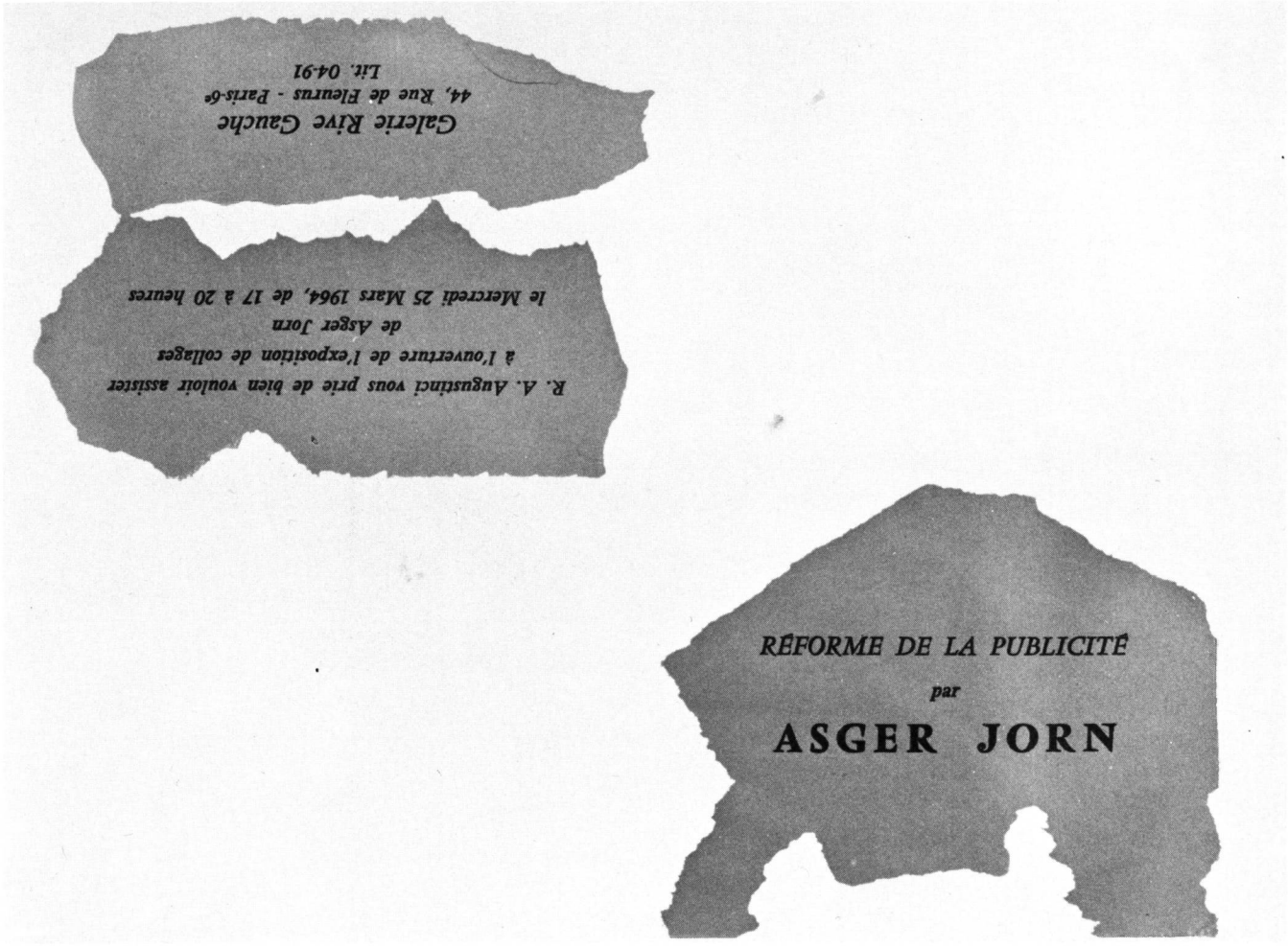


Fig.218

Peter Cochrane, London; **59** *Le timide orgueilleux*, 1957, 100×81 (same owner); **60** *Projet honteux: une jeune fille aux primeurs*, 1957, 100×81, Guy Atkins, London; **61** *En place pour le rite*, 1957, 60×50 (same owner); **62** *Deuil troublé*, 1957, 162×130, Stedelijk Museum, Amsterdam; **64** *Le sorcier*, 1957, 104×71, Galerie van de Loo, Munich; **65** *L'oiseau têtu*, 80×100, Galerie Krugier, Geneva, reprod.; **66** *Colloque sentimental*, 1957, 81×100, J. Peter Cochrane, London, reprod.; **67** *Indian Summer*, 1957, 100×81, H. de Jong, Hengelo; **68** *Le pont*, 1958, 130×97 (same owner); **69** *Wiedersehen am Todesufer*, 1958, 100×80, Galerie van de Loo, Munich; **70** *Pauvre toi*, 1958, 97×130, J. W. Peynenburg, Geldrop; **71** *L'accrochage*, 1958, 97×130, Stedelijk van Abbe Museum, Eindhoven, reprod.; **72** *Gitterleute*, 1958, 80×60, Galerie van de Loo, Munich; **73** *Promenade des amoureux*, 1958, 100×81, J. Peter Cochrane, London; **74** *Il faut les garder*, 1958, 108×91, Lord M. H. G. P. Croft, Leominster; **75** *Was nie zurück kommt* (*They never come back*), 1958, 146×114, Galerie van de Loo, Munich; **76** *Femme du 5 octobre*, 1958, 63·5×76, Guy Atkins, London; **77** *Le voyageur de Munich*, 1958, 80×66, Stedelijk Museum, Amsterdam; **78** *Ørnens paradentose*, 1958, 80×100, Galerie van de Loo, Munich; **79** *Der frohe Tote*, 1958, 70×55 (same gallery) **80** *Nänie*, 1958, 80×60 (same gallery); **81** *Tziganes*, 1958, 54×65, Galerie Krugier, Geneva; **82** *Herzogstand*, 1958, 100×120, Galerie van de Loo, Munich; **84** *Prete alla spiaggia*, 1957–9, 138×102, V. O. Permild, Dragør; **85** *Promenade dans un parc*, 1959, 97×146, Claude Hersaint, Paris; **86** *Echter Kobold*, 1959, 50×40, Galerie van de Loo, Munich; **87** *Demi-domestique*, 1959, 130×97, J. Peter Cochrane, London, reprod.; **88** *The little grey home in the West*, 1959, 47·5×99·5, (same owner); **89** *Lüfterbild*, 1959, 116×89, Galerie van de Loo, Munich; **90** *Stalingrad, le non-lieu ou Le fou rire du courage*, 1956–60, 350×540, Galerie Krugier, Geneva; **91** *Morgenrødt*, 1960, 65×80, Louisiana, Humlebæk; **92** *Zynische Kontrolle*, 1960, 60×80, Galerie van de Loo, Munich; **93** *Le monde perdu*, 1960, 116×89, Stedelijk van Abbe Museum Eindhoven, reprod.; **94** *Victoire anglaise sur mer*, 1960, 65×54, Galerie Beyeler, Basel; **95** *Sans bornes*, 1960, 47×56, J. Peter Cochrane, London; **96** *Le creux au ventre*, 1960, 131×97, Stedelijk van Abbe Museum, Eindhoven; **97** *Die Nachfolge*, 1960, 116×89, Galerie van de Loo, Munich; **98** *A dents serrées*, 1960, 65×81, J. W. Peynenburg, Geldrop; **99** *Personnage*, 1960, 115×145, Renato Cardazzo, Galleria d'Arte del Cavallino, Venice; **100** *Personnages*, 1961, 50×40, H. de Jong, Hengelo; **101** *Blå mandag*, 1961, 50×40, Bjørn Rosengreen, Copenhagen; **102** *Dialytics*, 1961, 36×28, J. Peter Cochrane, London; **103** *Le soleil m'emmerde*, 1961, 162×130, Galerie Rive Gauche, Paris, reprod.; **104** *Shem the Gracehoper*, 1961, 90×71, J. Peter Cochrane, London; **105** *Donna Vera Prima*, 1961, 130×97, Stedelijk van Abbe Museum, Eindhoven; **106** *Désir sans nom*, 1961, 81×65, Galerie Krugier, Geneva; **107** *La rose féroce*, 1961, 130×96, Gemeentemuseum, The Hague; **108** *Chrysanthemen*, 1962, 104×82·5, Bjørn Rosengreen, Copenhagen; **109** *Triplerie*, 1962, 65×54, Dr Herbert Gross, Zurich; **110** *Secret à sauver*, 1962, 60×73, Galerie Rive Gauche,

Fig.219 *Rigorous customs inspection*, 1960, 60 × 80cm (Cat.1269).

Fig.220 *O'er hill and dale*, 1960, 80 × 60 cm (Cat.1271).

Paris; **111** *Abstractminded figure*, 1962, 83 × 65, Stedelijk Museum, Amsterdam; **112** *Dichter und Denker*, 1962, 100 × 81, Werner Haftmann, Gmund; **113** *Nitchevo*, 1962, 81 × 60, Galerie Rive Gauche, Paris; **114** *La pomme d'Adam*, 1962, 55 × 46 (same gallery); **115** *Ainsi on s'Ensor*, 1962, 61 × 43 (same gallery); **116** *Im Flügelschlag der Schwäne*, 1963, 200 × 300, Galerie van de Loo, Munich; **117** *Pauvre poète*, 1963, 81 × 65, Galerie Rive Gauche, Paris; **118** *Das böse Jahr*, 1963, 146 × 114, Galerie van de Loo, Munich; **119** *Toppeace* or *Gipfelruhe*, 1963, 97 × 130 (same gallery); **120** *Huckepack Depp*, 1963, 146 × 114 (same gallery); **121** *Echange unilatéral*, 1963, 81 × 65, Galerie Rive Gauche, Paris; **122** *E.N.F.U.M.Z.*, 1963, 65 × 81, Galerie van de Loo, Munich.
The following paintings from the years 1954–64 were exhibited *hors catalogue*.
(148) *Saturnalia*, 1955, H. M. Vieth; **(149)** *Dumt svin*, 1955, Knud E. Nielsen, reprod.; **(150)** *Drømmebilleder No. 3*, 1955 (same owner); **(151)** *Grosskopfeter*, 1955 (same owner); **(152)** *Brede linier*, 1959, H. M. Vieth; **(153)** *Moppedreng*, 1962, Knud E. Nielsen; **(154)** *De svævende vande*, 1962, Svend Hauberg; **(155)** *Når tankerne brænder*, 1963, H. M. Vieth.

204 Feb(?) 1965.
New York.
Stephen Hahn Gallery.
Appel, Jorn, Riopelle
This three-man exhibition was mentioned in a short review in ART NEWS, New York, LXIV, 1, Mar 1965, p. 50. No details known.

205 Feb–Mar 1965.
Stockholm.
Galerie Burén.
Jorn
One-man exhibition. The catalogue consists of a four-sided folder listing 12 oil paintings from 1964.

1 *Stränderna*, 1964, 110 × 140; **2** *När dom kom*, 1964, 100 × 73; **3** *Noblesse oblige*, 1964, 140 × 110; **4** *Den blonda heden*, 1964, 100 × 73; **5** *Den reflekterande Nystamannen* 1964, 108 × 78; **6** *Den röda drömmen*, 1964, 108 × 78; **7** *På botten*, 1964, 92 × 65; **8** *Där står de*, 1964, 92 × 65; **9** *Hemse*, 1964, 54 × 54; **10** *Den vita skuggan*, 1964, 54 × 54; **11** *Brokigt bråk*, 1964, 140 × 103; **12** *Skörd*, 1964, 140 × 110.

206 Easter 1965.
Skive (Dk).
Skive Kunstforening: Skive Museum.
Påskeudstillingen 1965
Mixed exhibition during the Easter period.

65 *Mod strømmen*, 1964, Priv.; **66** *Betrængte komplexer*, 1964, Priv.; **67** *Ça se voit*, 1962, Priv.; **68** *Sans rancune*, Priv.; **69** *Skyerne*, 91 × 67, Priv.

207 Apr 1965.
Lille (France).
Galerie du Nord.
Deux sculpteurs et trois peintres
Mixed exhibition including Jorn. No details known.

208 May 1965.
Glarus (Switzerland).
Kunstverein.
(Mixed exhibition)
English victory at sea was shown.
No other details are known.

209 Jun 1965.
Munich.
Galerie van de Loo.
Asger Jorn
One-man exhibition of oil paintings from 1963–5.
Catalogue preface by Jorn entitled *Kunst und Epigonentum*.

1 *Wiesenpräsident*, 1962, 84 × 24 (wrong measurements) **2** *Huckepack Depp*, 1963, 146 × 114; **3** *Yellow smile*, 1963, 138 × 200; **4** *Die Nachfolge*, 1963, 116 × 89; **5** *Mondjäger*, 1963, 97 × 130; **6** *Toppeace* or *Gipfelruhe*, 1963, 97 × 130; **7** *Etwas bleibt*, 1963, 130 × 97; **8** *Los geht es wieder*, 1963, 130 × 97; **9** *Das böse Jahr*, 1963, 146 × 114; **10** *Am unbekannten Ufer*, 1963, 97 × 130; **11** *Winterreise*, 1963, 73 × 60; **12** *Der Maler vom Walchensee*, 1963, 65 × 54; **13** *Die verlorene Zeit*, 1963, 100 × 81; **14** *Forellenzüchter*, 1964, 65 × 81; **15** *Ein Draussenstehender*, 1964, 89 × 116, reprod. in col. on the cover; **16** *Überzeugung*, 1964, 60 × 73; **17** *Tauwetter*, 1964, 54 × 65; **33** *Und dann ?*, 1963–5, 65 × 54; **45** *Gotlandfabel*, 1964, 140 × 100.
All the paintings are reproduced in the catalogue.

210 Jun 1965.
Paris.
Galerie Arditti.
(Mixed exhibition)
Jorn is listed among the artists. No details known.

211 Jun 1965.
Paris.
Galerie Rive Gauche.
Asger Jorn
One-man exhibition. Catalogue preface by H. L. C. Jaffé, being an extract from an article in DE GROENE AMSTERDAMMER from that year.

7 *Le jeune vieillard*, 1963, 73 × 60; **8** *Secret à sauver*, 1962, 73 × 60; **9** *Foute brestiale*, 1962, 81 × 60; **10** *L'intransigeant*, 1962, 81 × 65; **11** *Pauvre poète*, 1962, 81 × 65; **12** *Echange unilatérale* [*sic*], 1962, 81 × 65; **13** *Nitchevo*, 1962, 81 × 60; **14** *Lokodomo*, 1962, 81 × 60; **15** *Le soleil m'emmerde*, 1961, 162 × 130.
Nos. 1–6 were oils from 1965. Nos. 16–35, under the heading *Calligraphie désorientée*, were gouaches–collages.

212 14–29 Aug 1965.
Odense (Dk).
Fyens Forum.
Dansk malerkunst 1965
An exhibition of Danish artists. To accompany this exhibition Niels Th. Mortensen published a book entitled *Dansk malerkunst fra modernismens begyndelse til i dag*. Skandinavisk Bogforlag, Odense, 1965.

176 *Tankeflugt*; **177** *Jomfrubjerget*; **178** *Chrysanthemum* [*sic*]; **179** *Øjesten*.

Fig.221 *Green ballet*, 1960, 150 × 200cm (Cat.1308).

213 10–26 Sep 1965.
Bergen (Norway).
Kunstforening.
Asger Jorn
One-man retrospective exhibition. Catalogue preface by Per Hovdenakk. The exhibition travelled to Trondhjem (Kunstforening), 9–27 Oct 1965; and Oslo (Kunstnernes Hus), 13 Nov–5 Dec 1965.

8 *Sagra dei pesci*, 1955, 66 × 65, Priv.; **9** *Groskopfeter* [*sic*], 1957, 80 × 60, Priv.; **10** *La pasionaria* [*sic*], 1958, 70 × 55, Priv.; **11** *Brede linier*, 1959, 135 × 96, Priv.; **12** *Schwemme*, 1959, 100 × 80, Priv.; **13** *Ogof*, 1959, 73 × 60, Priv.; **13a** *Hanblomst*, 1959, 47 × 29, Priv.; **14** *Double face*, 1960, 116 × 89, Priv.; **15** *L'idole se promène*, 1961, 65 × 54, Priv.; **16** *Grin*, 1961, 50 × 40, Priv.; **17** *Svævende vande*, 1962, 80 × 110; **18** *For rødt lys* 1962, 65 × 81, Priv.; **19** *Ça se voit*, 1962, 65 × 50; **20** *Moppedreng*, 1962, 73 × 60, Priv.; **21** *Når blomst skal visne*, 1962, 73 × 60; **22** *Konfetti*, 1962, 50 × 40, Priv.; **23** *Dem derude*, 1962, 81 × 65, Priv.; **24** *Et vintereventyr*, 1963, 103 × 139, Priv., reprod. in col.; **25** *Når tankerne brænder*, 1963, 60 × 73, Priv.; **26** *Noksagt*, 1963, 81 × 65; **27** *Mobpub*, 1963, 73 × 60, Priv.; **28** *Veteran*, 1963, 51 × 45, Priv.; **29** *Lyksalighedens ø*, 1963–5, 145 × 138, reprod. in col.; **30** *The garden of eathing* [*sic*] *flowers*, 1963–5, 100 × 80; **31** *Så som så i fugleperspektiv set lidt fra oven*, 1963–5, 54 × 65, reprod.; **32** *Sir Price*, 1963, 102 × 79, reprod.; **33** *Mod strømmen*, 1964, 91 × 67, Priv.; **34** *Valborgsaften*, 1964, 90 × 70, Priv.; **35** *Skyerne*, 1964, 92 × 68, Priv.; **36** *Foreløbig uden titel* (provisionally untitled), 1964, 66 × 90, Priv.; **37** *Betrængte komplekser*, 1964, 70 × 90; **38** *Strandende*, 1964, 110 × 140, Priv., reprod.; **39** *Noblesse oblige*, 1964, 140 × 110, reprod. in col. on the front cover; **40** *Høst*, 1964, 108 × 139, reprod. in col.; **41** *Den reflekterende Nystanmand*, 1964, 108 × 78; **42** *Den røde drøm*, 1964, 108 × 78; **43** *Den blonde hede*, 1964, 100 × 73, reprod.; **44** *Da de kom*, 1964, 100 × 73; **45** *På bunden*, 1964, 92 × 65.
55 *De trætte helte*, 1962, 50 × 31; **56** *Fransk landskab med skyggevirkninger* 1962, 77 × 98.

214 9 Oct–27 Oct 1965.
Trondhjem, Norway.
Kunstforening.
Asger Jorn
For details see under 'Bergens Kunstforening', Bibl. 213.

215 15 Oct–28 Nov 1965.
San Francisco.
Museum of Art.
Colorists 1950–65

Green ballet, 1960, The Solomon R. Guggenheim Museum, reprod.

216 13 Nov–5 Dec 1965.
Oslo.
Kunstnernes Hus.
Asger Jorn
For details see under 'Bergens Kunstforening', Bibl. 213.

1966

217 Feb 1966.
Gothenburg (Sweden).
Konstförening, Konsthallen.
Asger Jorn
One-man exhibition. Catalogue preface by Virtus Schade, an extract from his book on Jorn.

1 *Jomfrubjerget*, 1962, 64 × 145; **2** *Tankeflugt*, 1956, 101 × 84; **3** *Grin*, 1961, 50 × 40; **4** *Prete alla spiaggia*, 1957, 135 × 100; **5** *Double face*, 1960, 116 × 89; **6** *Schwemme*, 1959, 100 × 80; **7** *Varulv*, 1959, 130 × 97; **8** *Personage* [*sic*], 1959, 100 × 81; **9** *La pasionaria* [*sic*], 1958, 70 × 55; **10** *Dandy*, 1958, 50 × 40; **11** *Gelbes Portrait*, 1958, 52 × 42; **12** *Veteran*, 1963, 51 × 45; **13** *Valborgsaften*, 1964, 90 × 70; **14** *For rødt lys*, 1962, 65 × 81; **15** *Et vintereventyr*, 1963, 103 × 139, reprod. in col; **16** *Mod strømmen*, 1964, 91 × 67; **17** *Den blonde hede*, 1964, 100 × 73; **18** *Mobpub*, 1963, 73 × 60; **19** *Ogof*, 1959, 73 × 60; **20** *L'idole se promène*, 1961, 65 × 54; **22** *På bunden*, 1964, 92 × 65; **23** *Den hellige have*, 1964, 68 × 90; **24** *Drakabygget*, 1961, 120 × 100; **25** *Skyerne*, 1964, 92 × 68; **26** *Untitled*, 1964, 66 × 90; **27** *Noksagt*, 1963, 81 × 65; **28** *Noblesse oblige*, 1964, 140 × 110; **30** *Øjesten*, 1956, 81 × 100; **31** *Blå mandag*, 1961, 50 × 40; **32** *Chrysanthemum* [*sic*], 1962, 100 × 81; **33** *Strandene*, 1964, 110 × 140; **36** *Groskopfeter* [*sic*], 1957, 80 × 60; **37** *Moppedreng*, 1962, 73 × 60; reprod.; 38 *Dem derude*, 1962, 81 × 65; **39** *Ça se voit*, 1962, 65 × 50; **40** *Lyksalighedens ø*, 1963–5, 145 × 138, reprod. in col.; **41** *Så som så i fugleperspektiv set lit fra oven*, 1963–5 (no size), reprod.; **42** *Sir Price*, 1963, 102 × 79, reprod.; **43** *Høst*, 1964, 108 × 139, reprod. in col.; **44** *Den reflekterende Nystanmand*, 1964, 108 × 78, reprod.; **45** *Da de kom*, 1964, 100 × 73, reprod. in col.; **52** *De trætte helte*, 1962, 50 × 31; **53** *Fransk landskab med skyggevirkninger*, 1962, 77 × 98; **72** *Ennui rapide*, 1964, 81 × 65, Randers Museum.

218 1–19 Feb 1966.
London.
Arthur Tooth & Sons.
Colour, form and texture
Mixed exhibition.

17 *Down to earth, lonely birth*, 1963, 102 × 152, reprod. on the front cover.

219 Mar 1966.
Lund, Sweden.
Konsthall.
Asger Jorn
For details see under 'Göteborgs Konstforening', Feb 1966, Bibl. 217.

220 8–29 Mar 1966.
Amsterdam.
Galerie Espace.
Accrochage 66: Alechinsky, Appel, Corneille, Jorn
A four-man exhibition of COBRA artists. No catalogue or other details available.

221 1 Apr–1 May 1966.
Warsaw.
Central Bureau for Art. Zacheta Exhibition Hall.
Wspólczesne tendençje
A mixed exhibition of 'contemporary tendencies' in art.

18 *Guillaume Apollinaire*, Stedelijk Museum, Amsterdam, reprod.; **19** *Deuil troublé* (same collection).

222 May 1966.
Solothurn, Switzerland.
Galerie Bernard.
Panorama
A mixed exhibition including *Horizons troublés*, 1961.

223 11 Jun–4 Sep 1966.
Bruges (Belgium).
Stadhallen.
Bryggium
Mixed exhibition.

33 *Lucrèce Borgia*, reprod. pl. XII.

224 10 Jul–10 Aug 1966.
Visby (Gotland).
Visby Stads Konstnämnd, Gotlands Konstförening.
Ars Baltica 1966
Mixed exhibition with a catalogue preface by Pelle Sollerman.

46 *Till Uno*; **47** *Tuppen*; **48** *Fåglar*; **49** *Pelikan*, reprod. p. 6; **50** *Andarna*.
The dates and media of these pictures are not known, though all of them will be from the period of *Jorn in Scandinavia*. No. 49 is reproduced in App. 41 in the present volume.

225 Aug–Sep 1966.
London.
Hamilton Galleries.
Trends and movements
The exhibition included *English victory at sea*, 1960, $25\frac{1}{2} \times 21\frac{1}{4}$ in.

226 4–22 Oct 1966.
London.
Arthur Tooth & Sons.
Asger Jorn
A one-man exhibition of recent paintings and water colours. Preface by Toni del Renzio and chronology by Guy Atkins.

23 *How to make decisions*, 1964–5, 92 × 73, reprod. in col.

1966/7

227 3 Dec 1966–8 Jan 1967.
Esbjerg (Dk).
Kunstpavillonen.
Danske Cobra-Kunstnere
An exhibition of COBRA artists. Text by Arne Broch.

18 *De gule øjne*, 1956 [wrong date: 1953], 62 × 52.

1967

228 29 Apr–21 May 1967.
Paris.
Musée d'Art Moderne de la Ville de Paris.
23e Salon de mai

106 *Stalingrad, utopie inachevée d'une ville qui n'existe plus ou le fou rire du courage.*

229 1–15 May 1967.
Copenhagen.
Court Gallery.
Appel, Baumgartel, Jorn, Lincke
A four-man exhibition without a catalogue.

230 3 May–23 Jul 1967.
Saint-Paul-de-Vence.
Fondation Maeght.
Dix ans d'art vivant, 55–65

126 *Den reflekterende nystamannen*, 1964, 108 × 79, Galerie Ariel, Paris.

231 Jul 1967.
Paris.
Galerie Rive Gauche.
22 peintures d'une figuration autre
Mixed exhibition, accompanied by a folder with reproductions.

L'infinie suffisance, 116 × 89, reprod.

232 27 Jul–9 Oct 1967.
Venice.
Palazzo Grassi. Centro Internazionale delle Arti e del Costume.
Campo Vitale. Mostra internazionale d'arte contemporanea
International exhibition. Catalogue preface by Paolo Marinotti.
57d *Le pays des Gotas* [*sic*], 1965, 205 × 170·5, Priv., Milan.

233 Oct 1967.
Aalborg (Dk).
Nordjyllands Kunstmuseum.
Et udvalg af nyerhvervelser fra Anna og Kresten Krestensens samling (A selection of new acquisitions from Anna and Kresten Krestensen's collection).
In 1967 the Kunstmuseum in Aalborg acquired the Krestensen collection of modern (mainly Danish) art. Some of the works reached Aalborg in October and a selection of them was exhibited during that month. A cyclostyled checklist accompanied the exhibition.

25 *Letsindige billeder nr. 7: Televisioner*, 1955, 54 × 47; **26** *Letsindige billeder nr. 10: En skiderik*, 1955, 57 × 45.

1967/8

234 Havana (Cuba)
The *Stalingrad* picture was exhibited in Havana in 1967/8. No details known.

235 27 Dec 1967–1 Jan 1968.
Copenhagen.
Den Frie.
Statens Kunstfond Kunstkøb og Udsmykninger 1965–7
Exhibition of purchases by the State Art Foundation for the period 1965–7. The exhibition was also in Esbjerg and Århus.

93 *Personnage*, 115 × 145, købt 1965.

Fig.222 *Portrait: Gaston Bachelard, I*, 1960, 65×81cm (Cat.1315).

Fig.223 *The untouchable taboo*, 1961, 40·3 × 50·6cm (Cat.1406).

1968

236 27 Jan–17 Mar 1968.
Duisburg (Germany).
Wilhelm Lehmbruck Museum.
Meisterwerke aus dem Besitze des van Abbe Museums, Eindhoven
See under 'Public and private collections', Bibl. 34.

237 3–25 Feb 1968.
Slettestrand (Dk).
Lien – Slettestrand Kunstcenter.
Frode Folkvangs samling af nutidskunst
An exhibition of 55 works from the modern art collection of Frode Folkvang, Holstebro (Dk).
See under 'Public and private collections', Bibl. 31.

238 24 Mar–28 Apr 1968.
Gothenburg (Sweden).
Konstmuseum.
Louisiana besöker Göteborgs Konstmuseum
Works from the Louisiana Foundation, Humlebæk (Dk) on tour in Gothenburg.

31 *Nattlig vision* (*Vision nocturne*), 1955–6, 100 × 81, reprod. in col.; **32** *De gula ögonen* (*Yellow eyes*), 1956 [wrong date: 1953], 62 × 52; **33** *Morgenrött* (*Dawn*), 1960, 65 × 80.

239 22 Jun–20 Oct 1968.
Venice.
34th Biennale.
Linee della ricerca: dall'informale alle nuove strutture
International exhibition on a theme.

51 *Notturno*, 1956, hardboard, Galleria del Naviglio, Milan, reprod.

(1969)

240 Lyngby (Dk).
Sophienholm.
Erik Andreasen collection
An exhibition of works from the private collection of Dr Erik Andreasen, Copenhagen, arranged by the Lyngby-Taarbæk Urban Council in conjunction with the Lyngby Art Society. The exhibition catalogue is Cat. No. 64 of the Lyngby Art Society, but it is undated and untitled. For details of the works on exhibition see under 'Public and private collections', Bibl. 35.

1969

241 Milan.
Galleria d'Arte Borgogna.
A. Jorn
One-man exhibition. The catalogue preface is a dialogue between Gianni Schubert and the artist.

(25) *Biabadu*, 1954, 50 × 70; **(26)** *Spectacle invisible*, 1961, 100 × 80; **(27)** *Hungriger Vogel*, 1958, 60 × 80; **(28)** *Trois personnes regardant la lune*, 1959, 101 × 80. The four paintings are reproduced in the catalogue.

242 16 Jan–23 Mar 1969.
New York.
The Solomon R. Guggenheim Museum.
Works from the Peggy Guggenheim Foundation
See under 'Public and private collections', Bibl. 36.

243 14–19 Oct 1969.
Cologne.
Kunstmarkt.
(Paintings belonging to Galerie van de Loo, Munich)
Cologne Art Fair, 1969. The exhibition was later shown at the Cologne Art Society ('Kunstverein') from 20 Oct–9 Nov 1969.

(3) *Am unbekannten Ufer*, 1963, 97 × 120; **(4)** *Nachfolge*, 116 × 89. This painting was reproduced in the catalogue, but it was wrongly captioned 'Gnomologische Studie'.

1969/70

244 3 Oct 1969–29 Mar 1970.
Cincinnati, Ohio.
Cincinnati Art Museum.
Paintings from the Guggenheim Museum, a loan exhibition covering the period 1949–1965, from the Solomon R. Guggenheim Museum

22 *Green ballet*, 1960, reprod.

1970

245 Théoule-sur-Mer (Alpes-Maritimes)
Cité Marine de Port La Galère.
Galerie La Galère.
Asger Jorn
One-man exhibition. No details known.

246 30 Jan–19 Apr 1970.
Brussels.
Musée d'Art Moderne.
Images et signes de l'homme
Exhibition on a theme.

31 *Les trois sages*, 65 × 100, Musées des Beaux-Arts de Belgique. Provenance: Galerie Krugier, Geneva.

247 Apr 1970.
Turin.
Galleria La Bussola.
Asger Jorn
One-man exhibition. No details known.

248 1 May–13 Sep 1970.
New York.
The Solomon R. Guggenheim Museum.
1900–1970: a 10th anniversary selection from the Guggenheim Museum collection
See under 'Public and private collections', Bibl. 39.

249 28 Jun–7 Sep 1970.
Arnhem (Netherlands).
Municipal Museum.
Oog in oog met Hans en Alice de Jong
An exhibition of the private collection of modern art of H. and A. de Jong. See under 'Public and private collections', Bibl. 38. All the Jorn paintings listed there were exhibited.

250 5 Jul–2 Aug 1970.
Lund (Sweden).
Lunds Konsthall.
En bro över Sundet: Dansk 1900-tals konst
A mixed exhibition of Danish 20th century art, entitled 'A bridge over the Sound'.

97 *Gelbes Portrait*, 1958, 52 × 42, Erik Andreasen, reproduced in the catalogue without caption; **98** *Dandy* 1958, 50 × 40 (same owner).

251 Oct 1970.
Savona (Italy).
Galleria La Fontana.
Asger Jorn
One-man exhibition. No details known.

252 12 Oct–5 Nov 1970.
Copenhagen.
Court Gallery.
Cobra i Court
Group exhibition of COBRA artists.
Drømmebilled No. 16: Faraos spejl, 1955, 55 × 65 (wrong size).

1971

253 Jan–Mar 1971.
Bari (Italy).
Pinacoteca Provinciale.
Aspetti dell'informale
Mixed exhibition on a theme. Texts by Guido Ballo, Pietro Marino and Franco Russoli.

47 *Nocturno*, 1956, hardboard, 108 × 130, Galleria del Naviglio, Milan, reprod.; **48** *L'oiseau têtu*, 1957, 100 × 81, Priv., reprod.

254 Spring 1971.
Berlin.
Dritte Internationale Frühjahrsmesse Berliner Galerien
Third International Art Fair.

8 *Zwei Figuren*, 1960, 114 × 146, Toninelli Arte Moderna, Milan.

255 31 Mar–9 May 1971.
Los Angeles.
Municipal Art Gallery.
Sonja Henie–Niels Onstad collection
HOS 118 and *HOS* 120 were shown. For details see under 'Public and private collections', Bibl. 43.

256 May–Jun 1971.
Milan.
Palazzo Reale.
Sala delle Cariatidi.
Aspetti dell'informale
Mixed exhibition on a theme. Texts by Guido Ballo, Pietro Marino and Franco Russoli.

P. **78** *Nocturno*, 1956, hardboard, 108 × 130, Galleria del Naviglio, Milan; P. **79** *L'oiseau têtu*, 1957, 100 × 81, Priv.

257 18 May–7 Jun 1971.
Venice.
Galleria del Cavallino.
Cobra
Group exhibition of COBRA artists. The exhibition folder does not contain a detailed list of the exhibits, but reproduces four works by different artists. Text by Giuseppe Marchiori.

Figura innocente, 1955, reprod.

258 13 Jun–25 Jul 1971.
Lyngby (Dk).
Sophienholm.
International billedkunst. Alice og Hans de Jong samling
Paintings from the private collection of A. and H. de Jong, Hengelo (Netherlands). See under 'Public and private collections', Bibl. 42.

259 4–19 Sep 1971.
Århus (Dk).
Kunstmuseum.
Samling E.A.
An exhibition of the Erik Andreasen collection (Copenhagen). For details see under 'Public and private collections', Bibl. 41.

260 5–10 Oct 1971.
Cologne.
Kunsthalle.
Kölner Kunstmarkt 1971
Cologne Art Fair.

P. **(25)** (*The foolish virgins*), Galerie van de Loo, Munich, reproduced without caption.

261 6 Nov–12 Dec 1971.
Høvikodden (Norway).
Henie–Onstad Kunstsenter.
Rolf Stenersens samling
The private collection of Rolf Stenersen. See under 'Public and private collections', Bibl. 45.

1972

262 21 Jul–27 Aug 1972.
Buffalo, New York.
Albright-Knox Art Gallery.
Continental painting and sculpture, 1942–1972, in the Albright-Knox Art Gallery
See under 'Public and private collections', Bibl. 46.

Fig.224 *Blue Monday*, 1961, 50 × 40cm (Cat.1410).

Fig.225 *I'm browned off with the sun*, 1961, 161 × 130cm (Cat.1399).

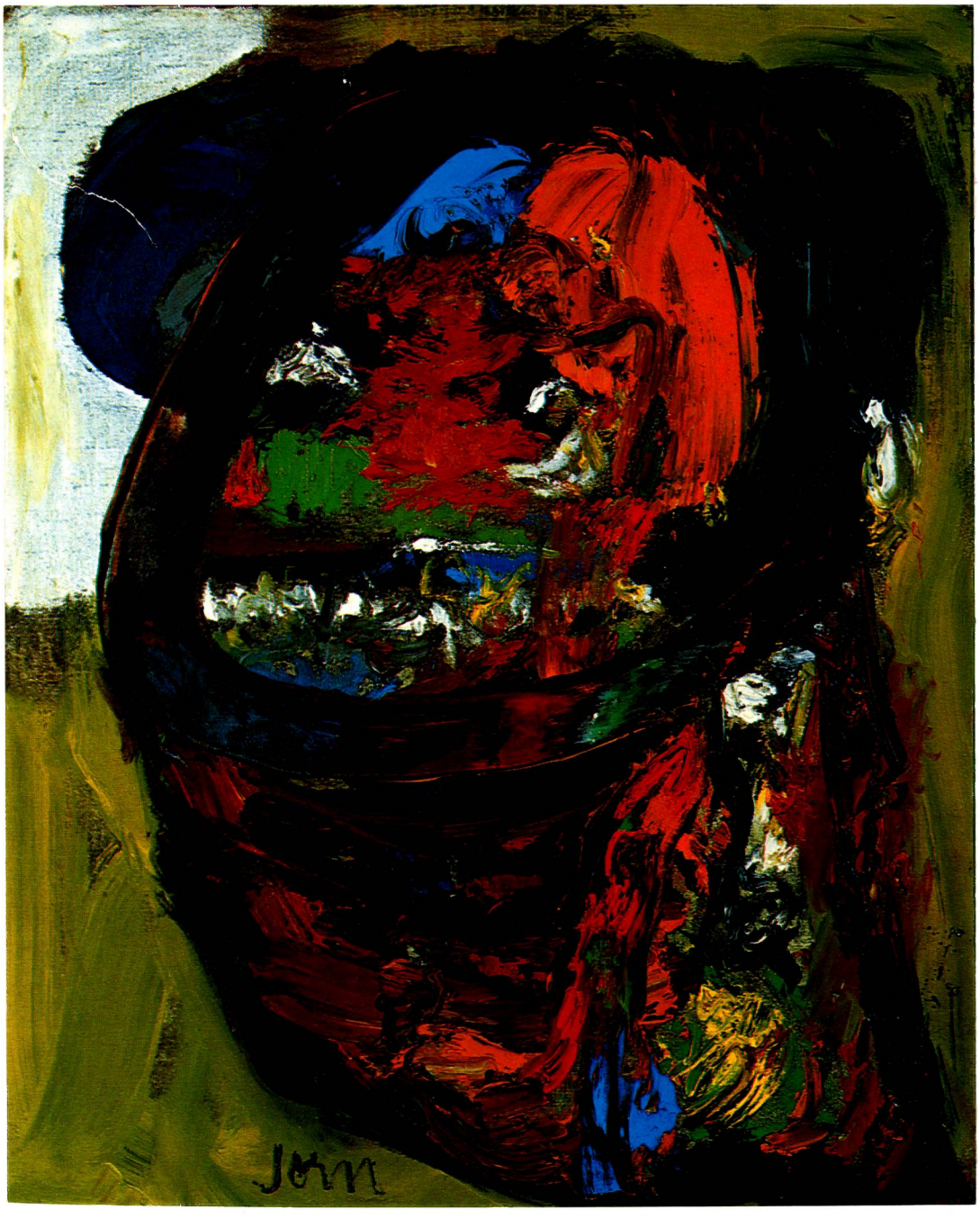


Fig.226 *Hot-shot Charlie*, 1962, 72 × 60cm (Cat.1456).

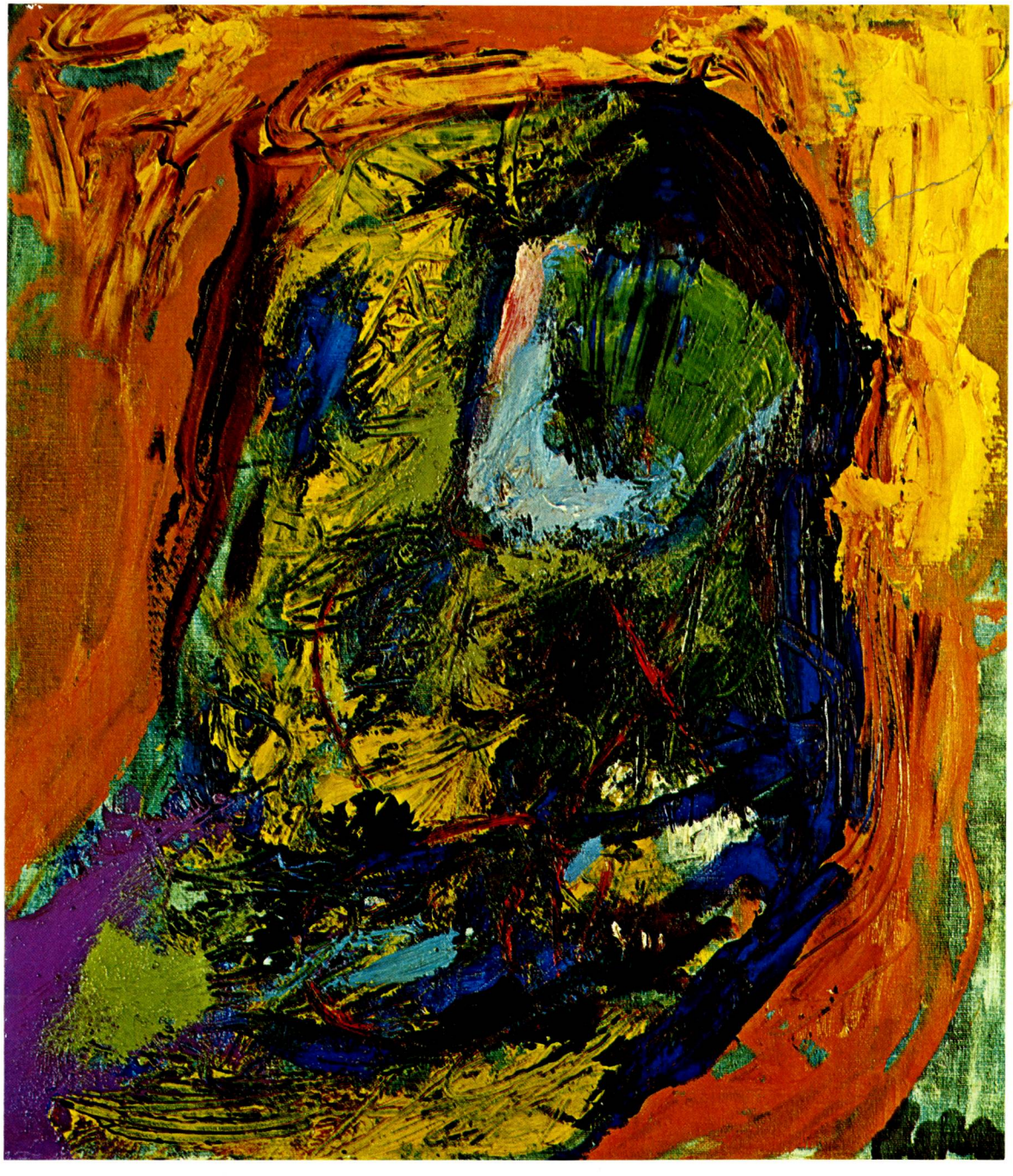


Fig.227 *Lord President of the Beer Festival*, 1962, 48 × 42cm (Cat.1470).

1973

263 16 Feb–18 Mar 1973.
Hanover.
Kestner-Gesellschaft.
Asger Jorn
One-man retrospective exhibition. The catalogue contained articles by Wieland Schmied, Werner Haftmann (previously published in QUADRUM), Ursula Schmitt, Guy Atkins, Troels Andersen, and Christian Dotremont.

20 *La fleur de Tunisie/Tunesische Blume*, 1954, 70 × 50, Peter C. A. Holm, Copenhagen; **22** *Biabadu*, 1954, 70 × 50, Giulio Castelli, Milan; **29** *Bevölkerte Felsen*, 1956, 81 × 65, Museum des 20. Jahrhunderts, Vienna; **30** *Nocturne*, 1956, hardboard, 130 × 108, Galleria del Naviglio, Milan, reprod. p. 126; **31** *Camélia tuberculeuse/Lungenkranke Kamelie*, 1956, 82 × 65, Renato Delfino, Milan, reprod. p. 127; **32** *Rencontre à la kermesse/Begegnung auf der Kirmes*, 1956, 100 × 18, S. Jannsen, La Hulpe, Belgium, reprod. p. 128; **33** *Personnages*, *c.*1956, 80 × 100, Cardazzo collection, Venice, reprod. p. 130; **34** *Festa dei 'pesci vivi'/Fest der lebendigen Fische*, 1956, 111 × 147, Priv., Turin, reprod. p. 131; **35** *Untitled*, 1956–7, 100 × 80, Graziano Laurini, Milan, reprod. p. 132; **36** *Lettre à mon fils/Brief an meinen Sohn*, 1956–7, 130 × 195, Albert Niels, Brussels, reprod. in col. p. 83; **37** *La décadence de Venise/Der Verfall Venedigs*, 1956–7, 100 × 80, Priv., reprod. p. 129; **38** *Attention danger/Achtung – Gefahr*, 1957, 100 × 81, Henie-Onstad Foundation, Høvikodden; **39** *Le timide orgueilleux/Der scheue Stolze*, 1957, 100 × 81, Tate Gallery, London; **40** *L'oiseau têtu*, 1957, 100 × 81, Graziano Laurini, Milan, reprod. p. 133; **41** *Grosskopfeter*, 1957, 80 × 60, Galerie van de Loo, Munich, reprod. in col. p. (97); **42** *Falò di San Giovanni/Johannistag IV*, 1957, 99 × 81, Priv., Turin, reprod. p. 136; **43** *Demi-lune/Halbmond*, 1957, 137 × 102, Priv., Turin, reprod. p. 137; **44** *Child's play/Kinderspiel*, 1957–8, 130 × 130, John Lefebre, New York, reprod. in col. p. 85; **45** *Prete alla spiaggia/Priester am Strand*, 1957–9, 138 × 196, Jytte Permild, Copenhagen; **46** *Femme du 5 octobre/Frau des 5. Oktober*, 1958, 64 × 76, Phoebe Atkins, London, reprod. in col. p. 87; **47** *Promenade des amoureux/Spaziergang der Liebenden*, 1958, 100 × 81, J. W. P. Cochrane, London, reprod. p. 134; **48** *L'accrochage/Die Akrochage*, 1958, 97 × 130, van Abbe Museum, Eindhoven, reprod. p. 48; **48a** *In Neemansland/Im Niemandsland*, 1958, 120×100, Mme Jean Krebs, Brussels; **49** *Verlust der Mitte*, 1958, 114 × 146, Musée des Beaux-Arts, Ghent, reprod. p. 135; **50** *Die törichten Jungfrauen*, 1958, 100 × 120, Galerie van de Loo, Munich, reprod. p. 139; **51** *They never come back/Sie kommen niemals wieder*, 1958, 146 × 114, Priv., reprod. in col. p. (99); **52** *Föhnbild*, 1958, 99 × 79, Priv., reprod. p. 140; **53** *Wiedersehen am Todesufer*, 1958, 100 × 81, Priv., reprod. in col. p. (101); **54** *Nachtfest/Mezzo* [*sic*] *notte*, 1958, 108 × 130, Galleria Toninelli, Rome; **55** *Echter Kobold*, 1959, 50 × 40, Priv., reprod. in col. p. 103; **56** *Zynische Kontrolle*, 1960, 60 × 80, Galerie van de Loo, Munich, reprod. in col. p. 105; **57** *Portrait Gaston Bachelard*, *c.* 1960, 65 × 81, Silkeborg Museum, reprod. p. 142; **58** *Promenade lyrique/Lyrischer Spaziergang*, 1960, 89 × 130, Galleria Toninelli, Milan; **59** *Über Berg und Tal*, 1960, 80 × 60, Priv., Lugano; **59a** *L'Homme Poussière*, 1960, 100 × 81, Mme Jean Krebs, Brussels; **60** *Donna Vera Prima/Primadonna Vera*, 1961, 130 × 96·5, van Abbe Museum, Eindhoven, reprod. p. 141; **61** *Phornix Park*, 1961, 67·5 × 82·2, Silkeborg Museum; **62** *Cocotte en sucre/Kokotte in Zucker*, 1962, carton, 35 × 27, Phoebe Atkins, London; **63** *Appassionata/Die Leidenschaftliche*, 1962, 114 × 146, Galleria Toninelli, Rome, reprod. in col. p. 89; **64** *Le voilà de retour/Da ist er wieder*, 1962, 146 × 114, Galleria Toninelli, Rome; **64a** *La vie en rose*, 1962, 146 × 114 (same gallery); **65** *Hercule submergé/Der versunkene Herkules*, 1962, 73 × 60, Galerie Rive Gauche, Paris; **66** *Les mégatonomanes se regagnent* [*sic*], 1962, 55 × 67 (same gallery); **67** *Im Flügelschlag der Schwäne*, 1963, 199 × 302, Stedelijk Museum, Amsterdam; **68** *Etwas bleibt*, 1963, 130 × 97, Galerie van de Loo, Munich; **69** *Am unbekannten Ufer*, 1963, 97 × 130 (same gallery), reprod. p. 148; **70** *Herr Wiesenpräsident von Edelstoff*, 1963, 48 × 42·5 (same gallery), reprod. in col. p. (107); **71** *White night fright/Hellernachtsschreck*, 1964, 46 × 38, Phoebe Atkins, London, reprod. p. 146; **72** *Ein Draussenstehender*, 1964, 89 × 116, Galerie van de Loo, Munich, reprod. p. 143;
Note. Nos. 40, 59a, 61, 62, 65, 66, were not exhibited.

264 23–30 Jun 1973.
Silkeborg (Dk).
Kunstmuseum.
Asger Jorn: malerier, keramik, vævninger
One-man exhibition of some paintings, ceramics and tapestries owned by the Kunstmuseum.

265 30 Mar–7 May 1973.
Berlin.
Neue Nationalgalerie, Staatliche Museen, Preussischer Kulturbesitz.
Asger Jorn
The catalogue was the same as for the exhibition in Hanover (Bibl. 263). The following paintings were not exhibited: Nos. 2, 14a, 19a, 57, 62, 67.

266 23 May–16 Jul 1973.
Paris.
Galeries Nationales du Grand Palais.
Art danois 1945–1973
Mixed exhibition of Danish art. Prefaces by Henry Galy-Carles, Lars Rostrup Boyesen, Knud Voss.
125 *Schwemme*, 1958, Priv. Copenhagen; **126** *Le Loup-Garou*, 1959, 130 × 97, Andreas L. Riis, Trondjem.

267 24 May–25 Jun 1973.
Brussels.
Palais des Beaux-Arts.
Asger Jorn
One-man retrospective exhibition. The catalogue contained articles by Werner Haftmann (previously published in QUADRUM) and Troels Andersen.
30 *La fleur de Tunisie/De bloem van Tunesië*, 1954, 70 × 50, Peter C. A. Holm, Copenhagen; **32** *Biabadu*, 1954, 70 × 50, Giulio Castelli, Milan; **39** *Rochers peuplés/Bevolkte rotsen*, 1956, 81 × 65, Museum des 20. Jahrhunderts, Vienna; **40** *Nocturne*, 1956, hardboard, 130 × 108, Galleria del Naviglio, Milan; **41** *Camélia tuberculeuse/Camelia met tuberculose*, 1956, 82 × 65, Renato Delfino, Milan; **42** *Rencontre à la kermesse/Ontmoeting op de kermis*, 1956, 100 × 81, S. Janssen, La Hulpe, Belgium; **43** *Personnages/Figuren*, *c.* 1956, 80 × 100, Cardazzo collection, Venice; **44** *Fête des poissons vivants/Feest van de levende vissen*, 1956, 111 × 147, Priv., Turin; **45** *Untitled*, 1956–7, 100 × 80, Graziano Laurini, Milan; **46** *Lettre à mon fils/Brief aan mijn zoon*, 1956–7, 130 × 195, Albert Niels, Brussels, reprod. in col.; **47** *La décadence de Venise/Het verval van Venetië*, 100 × 80, Priv.; **48** *Attention danger/Opgelet gevaar*, 1957, 100 × 81, Henie-Onstad

Foundation, Høvikodden; **49** *L'oiseau têtu/De koppige vogel*, 1957, 100 × 81, Graziano Laurini, Milan; **50** *Gros bonnet/Hoge ome*, 1957, 80 × 60, Galerie van de Loo, Munich; **51** *La fête de la Saint-Jean IV/Het St-Jansfeest IV*, 1957. 99 × 81, Priv.; **52** *Demi-lune/Halve maan*, 1957, 137 × 102, Priv., Turin; **53** *Jeu d'enfant/Kinderspel*, 1957–8, 130 × 130, John Lefebre, New York, reprod. in col.; **54** *Prêtre à la plage/Priester op het strand*, 1957–9, 138 × 195, Jytte Permild, Copenhagen; **55** *Femme du 5 octobre/5 oktober vrouw*, 1958, 64 × 76, Phoebe Atkins, London, reprod. in col.; **56** *Promenade des amoureux/De wandeling van de verliefden*, 1958, 100 × 81, J. W. P. Cochrane, London; **57** *L'accrochage*, 1958, 97 × 130, van Abbe Museum, Eindhoven; **58** *Dans le no man's land/In het niemandsland*, 1958, 120 × 100, Mme Jean Krebs, Brussels; **59** *La perte du centre/Verlies van het centrum*, 1958, 114 × 146, Musée des Beaux-Arts, Ghent; **60** *Les jeunes filles sottes/De dwaze meisjes*, 1958, 100 × 120, Galerie van de Loo, Munich; **61** *Ils ne reviennent jamais/Zij komen nooit terug*, 1958, 156 × 114, Priv, reprod. in col.; **62** *Vent du sud-ouest/Zuid-oost wind*, 1958, 99 × 79, Priv.; **63** *Se revoir au rivage de la mort/Mekaar terug zien op de oever van de dood*, 1958, 100 × 81, Priv.; **64** *Mezzo* [*sic*] *notte*, 1958, 108 × 130, Galleria Toninelli, Rome; **65** *Vrai bouffon/Echte nar*, 1959, 50 × 40, Priv.; **66** *Contrôle cynique/Cynische kontrole*, 1960, 60 × 80, Galerie van de Loo, Munich; **67** *Portrait Gaston Bachelard/Portret Gaston Bachelard*, *c.* 1960, 65 × 81, Silkeborg Museum; **68** *Promenade lyrique/Lyrische wandeling*, 1960, 89 × 130, Galleria Toninelli, Milan; **69** *Par monts et par vaux/Over berg en dal*, 1960, 80 × 60, Priv.; **70** *L'homme poussière*, 1960, 100 × 81, Mme Jean Krebs, Brussels; **71** *Donna Vera Prima*, 1961, 130 × 96·5, van Abbe Museum, Eindhoven; **72** *Parc Phornix/Phornix park*, 1961, 67·5 × 82·2, Silkeborg Museum; **73** *Cocotte en sucre/Cocotte in suiker*, 1962, 35 × 27, Phoebe Atkins, London; **74** *Appassionata*, 1962, 114 × 146, Galleria Toninelli, Rome, reprod. in col.; **75** *Le voilà de retour/Daar is hij weer*, 1962 146 × 114 (same gallery); **76** *La vie en rose*, 1962, 146 × 114 (same gallery); **77** *Hercule submergé/Verdronken Hercules*, 1962, 73 × 60, Galerie Rive Gauche, Paris; **78** *Les mégatonomanes se regagnent* [*sic*], 1962, 55 × 67 (same gallery); **80** *Dans les battements d'ailes des cygnes/In de vleugelslag der zwanen*, 1963, 199 × 302, Stedelijk Museum, Amsterdam; **81** *Quelque chose reste/lets blijft*, 1963, 130 × 97, Galerie van de Loo, Munich; **82** *Au rivage inconnu/Langs de onbekende oever*, 1963, 97 × 130 (same gallery); **83** *Herr Wiesenpräsident von Edelstoff*, 1963, 48 × 42·5 (same gallery), reprod. in col. in the catalogue and on the front cover; **84** *White night fright*, 1964, 46 × 38, Phoebe Atkins, London; **85** *Ein Draussenstehender*, 1964, 89 × 116, Galerie van de Loo, Munich.
Note. Nos 67, 77, 80 were not exhibited.

268 Jun 1973.
Copenhagen.
Handelsbanken, Gammel Torv.
Asger Jorn: malerier, keramik, raderinger og bøger
A one-man exhibition of paintings, ceramics, etchings and books by Jorn from the H. Heimburger collection in Copenhagen. The exhibition travelled to Sønderjyllands Kunstmuseum in Jutland from 19 Jun–15 Jul 1973. The exhibition included *Le copin*, 1956 [Cat. 982].

269 Jun 1973.
Lisbon.
Galeria S. Mamede.
COBRA: Alechinsky, Appel, Jorn
Three-man exhibition. The front cover of the catalogue shows a detail in colour of *Horizons troubles* [*sic*], 1961, 96 × 130.
14 *A dents serrées*, 1950, 65 × 81, reprod. in col., **17** *English victory at sea*, 1961, 65 × 54.

270 20–25 Jun 1973.
Basel (Switzerland).
Basel Internationale Kunstmesse: Art 4'73
Fourth International Art Fair.
P. **78** No. 6 *Da de kom*, Galerie Birch, Copenhagen, reprod.; P. **268** No. 7 *Skörd* (Harvest), 1964, Galerie Stéphane Janssen, Brussels, reprod. without caption.

271 5 Jul–12 Aug 1973.
Aalborg (Dk).
Nordjyllands Kunstmuseum.
Asger Jorn
One-man retrospective exhibition. The catalogue contained a preface signed by Lars Rostrup Boyesen and Knud Jensen and an article by Werner Haftmann (previously published in QUADRUM).
29 *Tunesisk blomst*, 1954, 70 × 50, Peter C. A. Holm, Copenhagen; **31** *Biabadu*, 1954, 70 × 50, Giulio Castelli, Milan; **38** *Befolkede klipper*, 1956, 81 × 65, Museum des 20. Jahrhunderts, Vienna; **40** *Den tuberkuløse kamelia*, 1956, 82 × 65, Renato Delfino, Milan; **41** *Møde på markedet*, 1956, 100 × 81, S. Janssen, La Hulpe, Belgium; **42** *Figurer*, *c.* 1956, 80 × 100, Cardazzo collection, Venice; **43** *Fest hos de livlige fisk*, 1956, 111 × 147, Priv., Turin; **44** *Untitled*, 1956–7, 100 × 80, Graziano Laurini, Milan; **45** *Brev til min søn*, 1956–7, 130 × 195, Albert Niels, Brussels, reprod. in col.; **46** *Venedigs forfald*, 1956–7, 100 × 80, Priv.; **47** *Giv agt fare*, 1957, 100 × 81, Henie–Onstad Foundation, Oslo; **48** *Den frygtsomme stolthed*, 1957, 100 × 81, Tate Gallery, London; **49** *Den stædige fugl*, 1957, 100 × 81, Graziano Laurini, Milan; **50** *Den store mand*, 1957, 80 × 60, Galerie van de Loo, Munich; **51** *Sankthansdag IV*, 1957, 99 × 81, Priv., Turin; **52** *Halvmåne*, 1957, 137 × 102 (same owner); **53** *Børneleg*, 1957–8, 130 × 130, John Lefebre, New York, reprod. in col.; **54** *Præster på stranden*, 1957–9, 138 × 195, Jytte Permild, Copenhagen; **55** *Kvinde af 5. oktober*, 1958, 64 × 76, Phoebe Atkins, London, reprod. in col.; **56** *De elskendes spadseretur*, 1958, 100 × 81, J. W. P. Cochrane, London; **57** *Kollision*, 1958, 97 × 130, van Abbe Museum, Eindhoven; **58** *Ingenmandsland*, 1958, 120 × 100, Mme Jean Krebs, Ghent; **59** *Bort fra midten*, 1958, 144 × 146, Musée des Beaux-Arts, Ghent; **60** *De ukloge jomfruer*, 1958, 100 × 120, Galerie van de Loo, Munich; **61** *De kommer aldrig tilbage*, 1958, 146 × 114, Priv., reprod. in col.; **62** *Føhn-billede*, 1958, 99 × 79, Priv.; **63** *Gensyn på døds-stranden*, 1958, 100 × 81, Priv.; **64** *Nattefest*, 1958, 108 × 130, Galleria Toninelli, Rome; **65** *Ægte nisse*, 1959, 50 × 40, Priv., reprod. in col.; **66** *Kynisk kontrol*, 1960, 60 × 80, Galerie van de Loo, Munich, reprod. in col.; **67** *Portræt af Gaston Bachelard*, *c.* 1960, 65 × 81, Silkeborg Museum; **68** *Lyrisk spadseretur*, 1960, 89 × 130, Galleria Toninelli, Milan; **69** *Over bjerg og dal*, 1960, 80 × 60, Priv., Lugano; **70** *Hr. Poussière*, 1960, 100 × 81, Mme Jean Krebs, Brussels; **71** *Donna Vera Prima*, 1961, 130 × 96·5, van Abbe Museum, Eindhoven; **72** *Phornix Park*, 1961, 67·5 × 82·2, Silkeborg Museum; **73** *Kokotte i sukker*, 1962, carton, 35 × 27, Phoebe Atkins, London; **74** *Appassionata*, 1962, 114 × 146, Galleria Toninelli, Rome, reprod. in

col.; **75** *Der er han igen*, 1962, 146 × 114 (same gallery); **76** *La vie en rose*, 1962, 146 × 114 (same gallery); **77** *Den synkende Herkules*, 1962, 73 × 60, Galerie Rive Gauche, Paris; **78** *Les mégatonomanes se regagnent* [*sic*], 1962, 55 × 67 (same gallery); **80** *I svanens vingeslag*, 1962 [*sic*], 199 × 302, Stedelijk Museum, Amsterdam; **81** *Noget bliver der tilbage*, 1963, 130 × 97, Galerie van de Loo, Munich; **82** *På ukendt strand*, 1963, 97 × 130 (same gallery); **83** *Hr. Wiesenpräsident von Edelstoff*, 1963, 48 · 42·5 (same gallery); **84** *Angsten for de lyse nætter*, 1964, 46 × 38, Phoebe Atkins, London; **85** *En udenforstående*, 1964, 89 × 116, Galerie van de Loo, Munich.

272 19 Aug–23 Sep 1973.
Humlebæk (Dk).
Louisiana Foundation.
Asger Jorn
One-man retrospective exhibition. For details see under Aalborg (Dk), Nordjyllands Kunstmuseum, 5 Jul–12 Aug 1973 (Bibl. 271).

273 20 Aug–20 Sep 1973.
Albisola (Italy).
Villa Faraggiana.
Il ritratto 'Oggi'
Mixed exhibition on a theme. Texts for Jorn by Wilfredo Lam and Lasse Söderberg.
P. **(31)** *Personages* [*sic*], 1955, 74 × 100, reprod. [Cat. 922]

274 Oct–Nov 1973 (opening 11 Oct).
Høvikodden, Oslo.
Henie-Onstad Kunstsenter.
Et udvalg af Asger Jorn's samlinger
Exhibition of works from the Jorn collections in the Silkeborg Kunstmuseum, Denmark.
The exhibition travelled to the Konstmuseum, Gothenburg, Sweden, from Dec 1973 to Jan 1974 and from there to Amos Andersons Konstmuseum in Helsinki in February. For details see under 'Public and private collections', Bibl. 51.

1974

275 4–28 Apr 1974.
Brussels.
Hôtel de Ville.
Cobra '48, '51, '74
COBRA exhibition.
58 *Lettre à mon fils*, 1956–7, 130 × 195, Albert Niels, Brussels.

276 10 Apr–3 Jun 1974.
Nürnberg (Germany).
Kunsthalle.
Zeitgenössische Kunst aus den Niederlanden aus der Sammlung des van Abbemuseums, Eindhoven
See under 'Public and private collections', Bibl.56.

277 19–24 Jun 1974.
Basel, Switzerland.
Galerie Mark.
Basel art 5'74
P. **(63)** *Commedius* [*sic*] *Vicus of Recircutation* [*sic*], 1961, 55 × 46, reprod. in col.
Galerie Mark (owned by Rikard Hendriksen) is based on Vedbæk (Dk) and Zurich. This catalogue was compiled for the Basel Art Fair of 1974. There is a preface in English, German and French by Rikard Hendriksen.

278 25 Sep–17 Nov 1974.
Detroit, Michigan.
Detroit Institute of Arts.
Cobra and contrasts: the Winston-Malbin collection
For details see under 'Public and private collections', Bibl. 57.

279 10 Oct–30 Nov 1974.
New York.
Gruenebaum Gallery.
Asger Jorn: paintings 1942–1968
One-man exhibition. Preface signed 'T.G.' (Thomas Gruenebaum). The numbers in parentheses refer to pages in the catalogue.
(11) *Untitled*, *c.* 1954–5, $28\frac{3}{4} \times 23\frac{3}{4}$ in.; **(13)** *Albissola*, 1955, $26\frac{1}{2} \times 21\frac{3}{4}$ in.; **(15)** *Bonheur éternel*, 1958, $31\frac{1}{4} \times 25$ in.; **(17)** *Herr Holzmann*, 1958, $31\frac{1}{2} \times 23\frac{1}{2}$ in.; **(19)** *Eine harte Nuss*, 1959, $35\frac{1}{2} \times 46$ in.; **(21)** *Montagne des survivants*, 1959–60, $31\frac{1}{2} \times 39\frac{1}{2}$ in., Stephen Hahn; **(23)** *La propriété unique*, 1960, $38\frac{1}{4} \times 31$ in.; **(25)** *Untitled*, 1961, $25\frac{1}{2} \times 21\frac{1}{4}$ in., Stephen Hahn; **(27)** *Enobargar* [*sic*], 1962, mixed media, $21 \times 25\frac{1}{4}$ in.; **(29)** *Pauvre poète*, 1962, 31×25 in.; **(31)** *Days have gone*, 1963, $56\frac{3}{8} \times 43\frac{5}{8}$ in.; *Ossian*, 1956, $31\frac{1}{4} \times 25$ in., reprod. in col. on the front cover.
Note. All the paintings are reproduced in colour.

Fig.228 *The living souls*, 1963, 150 × 100cm (Cat.1504).

Part 3: Auctions

Some of the auction information has been taken from second-hand sources and could not be checked or amplified by consulting the original auction catalogues. Library holdings of foreign auction catalogues are very incomplete.

1959

280 **Arne Bruun Rasmussen, Copenhagen, 109** Sep 1959.
121 *Drømmebillede nr 15, Ole med den sorte bjørn*, 1955, 46 × 38.

1962

281 **Finarte, Milan** Nov 1962.
Joie de vivre, 1946, reprod. p. 117.
This painting is catalogued in *Jorn in Scandinavia*, Cat. 438, but without the title (which is inscribed on the reverse of the canvas).

1963

282 **Brera, Milan** Nov 1963.
1970.
Persone, 1958, 75 × 81.

1966

283 **M. Rheims, R.-G. Laurin, Ph. Rheims (Palais Galliera), Paris** Jun 1966.
Pauvre poète [1962], 81 × 65.

284 **Sotheby, London** 23 Jun 1966.
Twentieth century paintings, drawings and sculpture, presented to the Institute of Contemporary Arts for sale on behalf of the Carlton House Terrace project.
29 *Spatenbräu – bière à la pelle*, 1959, 31 × 25½ in., 79·5 × 65 cm; **30** *Down to earth, lonely birth*, 1963, 40 × 60 in., 127 × 152·5 cm.

285 **Galerie Motte, Geneva** 26 Nov 1966.
Composition, 61 × 50.

286 **Mak van Waay & Nienhuis, Amsterdam** 13 Dec 1966.
55 *Ça se voit* (1962), 63·5 × 49, reprod. in col.

1967

287 **Arne Bruun Rasmussen, Copenhagen, 204** Mar 1967.
197 *Heksen*, 1955, 65 × 49, reprod.

1968

288 **Arne Bruun Rasmussen, Copenhagen, 218** Jun 1968.
560 *Le regard au dos* [1962], 75 × 59, reprod.

1969

289 **Arne Bruun Rasmussen, Copenhagen, 234** May 1969.
314 *Da de kom*, 1964, 100 × 72, reprod.

290 **Dr Ernst Hauswedell, Hamburg, 168** 6–7 Jun 1969.
636 *Horizons-troubles* [*sic*], 1961, 96·5 × 130·5, reprod. in col.

291 **Parke-Bernet, New York** 5 Nov 1969.
152 *Fugabollags*, 1961, 25¾ × 21¼ in.

1970

292 **Finarte, Milan** 9 Apr 1970.
Figure, 60 × 50.

293 **Arne Bruun Rasmussen, Copenhagen 254** 30 Sep–5 Oct 1970.
189 *Komposition*, 1964, 66 × 90, reprod. [Cat. 1580]; **192** *Modifikation med gammel dame*, *c.* 1962, 72 × 59, reprod. [Cat. 1494].

294 **Finarte, Milan** 27 Oct 1970.
66 *Deux têtes*, 37 × 25; **67** *Figure*, 61 × 50.

295 **Parke-Bernet, New York** 2 Dec 1970.
41 *Et hundelin*, 1963, 19¾ × 15¾ in., Arthur J. Kobacker, Steubenville, Ohio. Provenance: Arthur Tooth & Sons, London, reprod.

296 **Galerie Motte, Geneva** 9 Dec 1970.
Le repos des ailes (1961). 92 × 72.

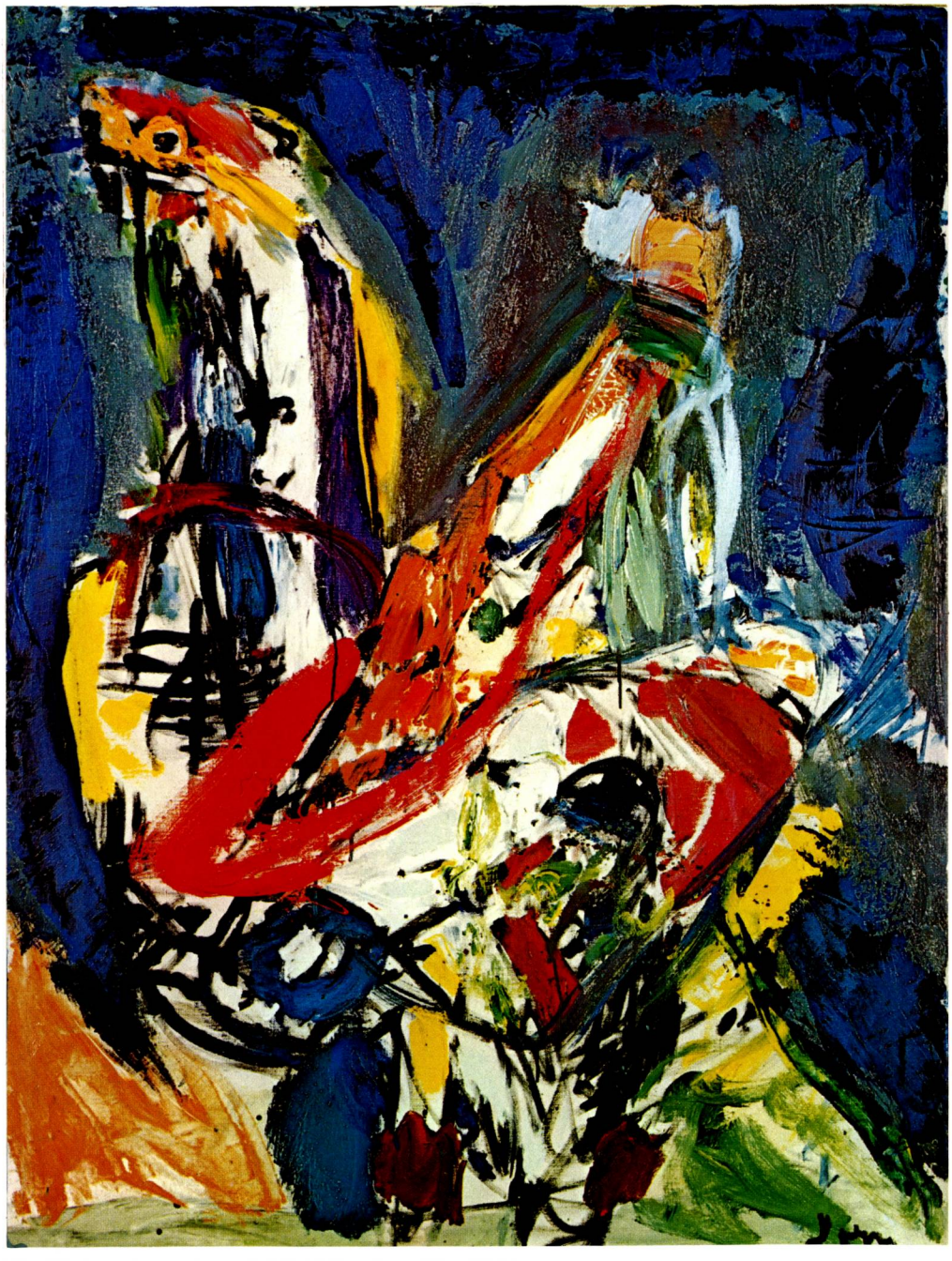


Fig.229 *The descendants*, 1963, 116 × 89cm (Cat.1523).

Fig.230 *Something remains*, 1963, 130×97cm (Cat.1526).

1971

297 **Finarte, Milan** 25 May 1971.
131 *Chéri Bibi* (1960), 35 × 27.

298 **Arne Bruun Rasmussen, Copenhagen, 268** Oct 1971.
157 *Fra Luxembourghaven i Paris*, 1937, 54 × 45.
This work is included in the appendix to the present volume, see App. 31.

1972

299 **Finarte, Milan, 134** 18 May 1972.
15 *Détournement de paysage*, 49 × 65.

300 **Maître Binoche, Hotel Drouot, Paris** 8 Jun 1972.
61 *La petite suisse*, 1959, 34·5 × 21.

301 **Parke-Bernet, New York** 6 Oct 1972.
127 *Brand*, 1961, 19¾ × 15¾ in., Robert Elkon, New York. Provenance: Galerie Ariel, Paris, reprod.

302 **Finarte, Milan** 24 Oct 1972.
Drame, 1955, 104 × 145.

303 **Finarte, Rome (Palazzo del Drago)** Nov 1972.
Chéri-Bibi [1960], 35 × 27.

304 **Maître Binoche, Espace Cardin, Paris** 14 Nov 1972.
2 *La vache*, 1956, 47 × 60, reprod. in col.; **4** *Chien*, [1956], 42·5 × 56·5, reprod.; **5** *Paysage*, 1956, 54·5 × 65, reprod.

1973

305 **Finarte, Milan** 16 Oct 1973.
129 *Personnagio, Alba*, 60 × 50.

306 **Finarte, Milan, 171** 11 Dec 1973.
52 *Composizione*, mixed media on board, 58 × 77.

1974

307 **Galerie Campo, Antwerp** 2 Apr 1974.
Homme et animal, 65 × 80.

308 **Sotheby, London** 2–3 Apr 1974.
Impressionist and modern paintings, sculpture, watercolours and drawings.
119 *Triplerie* (1962), 65 × 54. Provenance: Dr Herbert Gross, Zurich and Galerie Krugier, Geneva, reprod.

309 **Arne Bruun Rasmussen, Copenhagen, 312** May 1974.
152b *Metro*, 1961, 27 × 35 [Cat. 1385].

310 **Kunsthallens Auktioner, Copenhagen, 308** May 1974.
108 *Untitled*, 1941, hardboard, 39 × 26·5.
This work is included in the appendix to the present volume, see App. 38.

311 **Finarte, Rome** 20 May 1974.
106 *Fruttiera*, 60 × 50.

312 **Maître Binoche, Palais Galliera, Paris** 25 Jun 1974.
4 *Composition*, 1956, 66 × 45.

313 **Arne Bruun Rasmussen, Copenhagen, 318** 22–24 Oct 1974.
245 *Komposition med fabeldyr*, 1945, 100 × 90, reprod. in col. on the front cover; **246** *Metro*, 1961, 27 × 35 [Cat. 1385], reprod.; **247** *Komposition*, 1939, 16 × 26, reprod.
Nos. 245 and 247 are included in the appendix to the present volume, see App. 44 and 33.

314 **Parke-Bernet, New York** 24 Oct 1974.
427 *Nocturne* [*c.* 1959], 32 × 59 in.

315 **Finarte, Rome, 193** 26 Nov 1974.
108 *Composizione*, mixed media, 42 × 56.

316 **Bukowski, Stockholm, 397** 3 Dec 1974.
33 *Brothers and sisters*, 36 × 34.

317 **Christie, London** 3 Dec 1974. Contemporary art.
114 *Inquiétude collectif* [*sic*], 1956, 55·5 × 66, Galerie Rive Gauche, Paris, reprod. in col.

1975

318 **Arne Bruun Rasmussen, Copenhagen, 326** Mar 1975.
157 *Komposition med masker*, 67 × 100; **158** *Maske*, 67 × 60.

319 **Finarte, Milan, 202** 13 Mar 1975.
132 *Composizione*, 73 × 92.

320 **Finarte, Milan, 210** 10 Jun 1975.
149 *Composizione*, mixed media, 42 × 56.

321 **Sotheby, London** 3 Jul 1975.
Impressionist, modern and contemporary paintings and watercolours.
362 *Superimposed ambivalence*, 1961, 33 × 25; **366** *Nocturne* [*c.* 1959], 81 × 150.

Part 4: Selected books, articles, reviews, and prefaces

1955

322 **Dotremont, Christian** *La pierre et l'oreiller*. Gallimard, Paris, 1955.

1956

323 **XXe Siècle** *Musées et galeries*. XXe SIÈCLE, Paris, nouv. série, VI, Jan 1956, supplément CHRONIQUES DU JOUR, p. (24).

P. (24) *Peinture*, 1955, Galleria del Naviglio, Milan, reprod. [Cat. 916].

1957

324 **Jorn, Asger** *Guldhorn og Lykkehjul. Les Cornes d'Or et la Roue de la Fortune*. Selandia, Copenhagen, n.d. (1957).

1958

325 **Alloway, Lawrence** *Background to action, 5: Cobra notes*. ART NEWS AND REVIEW, London, IX, 25, 4 Jan 1958, p. 2.

Le petit rouge, 1957, reprod.

326 **Debord, G. E.** *10 jaar experimentele kunst: Jorn en zijn rol in de theoretische inventie*. MUSEUMJOURNAAL, Otterlo, IV, 4, 1958, pp. 62–83 [including extracts from *Pour la forme*].

P.71 *Personnage* [1956, Cat. 972] R. A. Augustinci, Paris, reprod.;
Lettre à mon fils, 1956–7, 130 × 195, Albert Niels, Brussels, reprod.;
P.72 *Le beau légionnaire*, 1956, reprod.;
P.73 *Met rouw omfloerst*, 1957, 162 × 130, Stedelijk Museum, Amsterdam, reprod.;
Plotselinge ontmoeting, 1958, 97 × 130, Stedelijk van Abbe Museum, Eindhoven, reprod.;
P.74 *Le defenseur* [*sic*], Galerie Rive Gauche, Paris, reprod.

327 **Jorn, Asger** *Pour la forme. Ébauche d'une méthodologie des arts*. L'Internationale Situationniste, Paris, 1958.

328 **Kunst-meridiaan, De (Brussels)** *Asger Jorn*. [Special 'Taptoe 58' number.] DE KUNST-MERIDIAAN, Brussels, V, 4–6 (1958), pp. (20)–(25).

P.(22) (*Uncaptioned*) [*Les belles phrases*, 1955], reprod.;
P.(23) (*Not titled*) [*Lucrèce Borgia*, 1956], Philippe d'Arschot, reprod.;
P.(24) *Untitled* [Cat.1013] 1957, 81 × 100, Urvater coll., reprod.;
P.(25) (*Uncaptioned*) [*Les sorcières de Pozzo Garitta*, 1955] reprod.

329 **Mock, Jean Yves** *Notes from Paris and London*. APOLLO, London and New York, LXVII, 397, Mar 1958, p.89.
Exhibition review.

P.89, Fig. 4 *Le timide orgueilleux*, 1957, $39\frac{1}{4} \times 31\frac{3}{4}$ in., Arthur Tooth & Sons, reprod.

330 **Prévert, Jacques** *Jorn*. XXe SIÈCLE, Paris, nouv. série, XX, 10 Mar 1958, pp.83–4.
A reprint from the catalogue preface for the 'Arnal et Jorn' exhibition at Galerie Rive Gauche, 1957.

P.83 *Le défenseur*, coll. Power, London, reprod.

(1959)

331 **Brion, Marcel and others** *Art since 1945*. Thames and Hudson, London n.d. (1959).

Fig. 142 *Letter to my son*, 1956–7, $51\frac{1}{4} \times 76\frac{3}{4}$ in., reprod.

1959

332 **Haftmann, Werner** *On the content of contemporary art*. QUADRUM, Brussels, VII, 1959, pp.5–22.

P.11 *Winterkraut*, 1958, 80 × 60, Galerie van de Loo, Munich, reprod. in col.

333 **Jorn, Asger** *Zeichen, Signal, Symbol*. BLÄTTER UND BILDER, Würzburg and Vienna, No. 2, May–Jun 1959, pp.33–5.

P.29 *Sanoyara*, 1958, F. A. Lampe, Dortmund, reprod.;
P. 30 *They never come back*, 1958, Galerie van de Loo, Munich, reprod.

334 **Platschek, Hans** *Neue Figurationen.* R. Piper, Munich, 1959.

P.56(d) *Verlust der Mitte*, 1958, Priv., Brussels, reprod.

335 **Read, Herbert** *A concise history of modern painting.* Thames & Hudson, London, 1959.

P.280 *Letter to my son*, 1956–7, 130 × 195, Albert Niels, Brussels, reprod. in col.; Fig. 247 *The defender*, 1957, 136 × 117, E. J. Power, London, reprod.

336 **Seuphor, Michel** *Le choix d'un critique.* L'ŒIL, Paris, No. 49, Jan 1959, pp. 24–39.

P.(35) *Incroyable énergie*, 1957, Prospero Guarini, Milan, reprod.

1960

337 **Dotremont, Christian** *Helhesten och Cobra – ett danskt äventyr.* PALETTEN, Gothenburg, No.3, 1960, pp.70–7.

P.(76) *En själs realisation*, 1958, reprod.
P.(77) *L'état normal*, 1959, reprod. in col.

338 **George, Waldemar** *Le dépassement de l'art abstrait: Asger Jorn.* COMBAT-ART, Paris, No. 71, 17 Oct 1960, p.2.

La double face, reprod.

339 **Gruppe Spur** SPUR.
Seven issues of this magazine appeared between 1960–61, published in Munich. A bibliography and chronology will be found in *Die Spur*, 'Momenti', 3, Centro Internazionale delle Arti e del Costume, Venice, 1967.

340 **Jorn, Asger** *Critique de la politique économique suivie de la lutte finale.* L'Internationale Situationniste, Paris, n.d. (1960).

341 **Jorn-Wemaëre** *Le long voyage.* Bibliothèque d'Alexandrie, Paris, 1960.

342 **Marchiori, Giuseppe** *La pittura straniera nelle collezioni italiane.* Fratelli Pozzo, Turin, 1960.

An unpaginated book whose text differs from the exhibition catalogue of the same title, Bibl.116.
Three paintings by Jorn are reproduced.
(1) *Composizione*, 1958, 140 × 102, Cardazzo, Venice, reprod. in col. [*Le streghe*, Cat. 1086].
(2) *La ronda del piacere*, 1958, 100 × 73, Priv., Turin, reprod.
(3) *Viens chérie*, 1956, 65 × 50, Paolino, Turin, reprod. in col.

343 **Olsen, R. Dahlmann** *Vitalitet i kunsten. En vandreudstilling organiseret af Centro Internazionale delle Arti e del Costume, Venezia.* ARKITEKTEN, Copenhagen, LXII, pp. 159–62. [Review of the *Vitalità nell'arte* exhibition which was shown at the Louisiana Foundation, Humlebæk (Dk).]

P.(161) *Ingenmandsland*, 1959, 120 × 100, reprod.

344 **Ponente, Nello** *Peinture moderne. Tendances contemporaines, 1940–60.* Skira, Geneva, 1960.

P.15 *Sans bornes*, 1959/60, 46 × 55, Galerie Rive Gauche, Paris, reprod.

345 **Ragon, Michel ('M.R.')** Asger Jorn. CIMAISE, Paris, VII, 49, Jul–Sep 1960, pp. 83 and 93.

P.93 *Ballet de têtes*, 1960, Galerie Rive Gauche, reprod.
Review of a Jorn exhibition at Galerie Rive Gauche, Paris.

346 **Tapié, Michel** *Morphologie autre, 1.* International Centre for Aesthetic Research, Fratelli Pozzo, Turin, 1960.

On p.(61) *Drama*, 1955, is reproduced without caption.

347 **Wright, Clifford** *Asger Jorn.* KUNST, Copenhagen, VIII, 3, Nov 1960, pp.78–9, 83.

P.78 *Rencontre*, reprod.;
P.79 *Monument historique*, reprod.

1961

348 **Alloway, Lawrence** *London letter: Matta and Jorn.* ART INTERNATIONAL. Lugano, V, 5/6, Jun–Aug 1961, pp.61–2.

Fig. (1) *Tycho Brahe*, 1961, 21¼ × 25½ in., reprod.,
Fig. (2) *The vegetable and its private properties* [*sic*], 1961, 42 × 25¼ in., reprod.
Exhibition review.

349 **Alloway, Lawrence** *Some American painters: notes on 'the forever effect'.* STAND, London, V, 2, (1961), pp. 28–34.

P.34 *Yggdrassel man*, 1961, reprod.

350 **Dotremont, Christian and Asger Jorn** *La chevelure des choses, 1948–53.* Galerie Rive Gauche, Paris, 1961.

351 **Frigerio, S. ('S.F.')** *Les expositions à Paris. Une nouvelle figuration.* AUJOURD'HUI, Paris, VI, 34, Dec 1961, p. 42.

P.42 *Loreley* (1960), reprod.
Review of a mixed exhibition at Galerie Fels, Paris.

352 **Galtieri, Giovanni** *Rome notes.* (Review of a Jorn exhibition at Galleria La Medusa, Rome.) ART INTERNATIONAL, Lugano, V, 5/6, Jun/Aug 1961, p.84

On p. 84 there is a reproduction of a painting which Jorn has stated to be a fake. It is captioned *Painting*, 1959–60, 44 × 51, La Medusa.

353 **Melville, Robert** *Exhibitions.* ARCHITECTURAL REVIEW, London, CXXX, 774, Aug 1961, p.130.

P.130, Fig. 4 *Big Willingdone Mormorial Tallowscoop Wounderworker*, reprod. without caption.
Exhibition review.

354 **Ragon, Michel** *Asger Jorn.* CIMAISE, Paris, VIII, 51, Jan–Feb 1961, pp. 48–57.

P.51 *L'Etat normal*, 1959, Galerie Rive Gauche, reprod. in col.;
P.52 *Un certain sourire*, 1957, reprod.; *Caprice*, 1958, reprod.;
P.53 *Voleur volant*, 1958, Galerie Rive Gauche, reprod.;
P.55 *Rencontre*, 1959, reprod.; *Douleur silencieuse*, 1960, reprod.
Text in French, English, German and Italian.

355 **Reichardt, Jasia** *Modern art in London.* APOLLO, London and New York, LXXIV, 436, Jun 1961, p. 205.

P.205 *Nancolepts* [*sic*] *on the Lake of Coma*, 1961, $31\frac{3}{4} \times 25\frac{5}{8}$, Arthur Tooth & Sons, reprod.
Exhibition review.

356 **Reichardt, Jasia** *Les expositions à l'étranger: Londres.* AUJOURD'HUI, Paris, VI, 32, Jul 1961, pp. 56–7.

P.56-7 *Phornix Park*, 1961, Tooths Gallery, London, reprod.
Exhibition review.

357 **Stedelijk Museum, Amsterdam** *Pioneers of modern art in the Museum of the City of Amsterdam.* Compiled by W. Sandberg and H. L. C. Jaffé. McGraw-Hill, New York, 1961.

Fig. 60 is an untitled reproduction of *Deuil troublé*, dated *c.* 1954.

1962

358 **Bolaffi, Giulio (publisher)** *Il collezionista d'arte moderna 1962. Nella stagione artistica 1961.* Bolaffi, Turin, 1962, p.96.

P.96, Fig. (1) *La ronda del piacere*, 1958, 81 × 100, reprod.;
Fig. (2) *Le streghe*, 1958, 100 × 150, reprod.;
Fig. (3) *Ritratto di Cardazzo*, 1957, 40 × 50, Il Naviglio, Milan, reprod.

359 **De Jong, Jacqueline (ed.)** THE SITUATIONIST TIMES.
Six numbers of this periodical appeared between 1962–67, as follows: No. 1, May 1962, Hengelo, Holland; No. 2, Sept 1962, Hengelo, Holland; No.3, Jan 1963, on the subject of knots and interlaced patterns; No. 4, Oct 1963, Copenhagen, on the subject of labyrinths; No. 5, Dec 1964, Paris, on the subject of rings and chains; No. 6, Spring and autumn 1967, Paris, contains lithographs by 33 artists including Jorn.

360 **Haftmann, Werner** *Asger Jorn.* QUADRUM, Brussels, XII, (1962), pp. 61–84.

P.63, No. 2 *Komposition*, 1958, 102 × 150, Cardazzo, Venice, reprod.;
P.64, No. 3 *Les voraces*, 1957, 116 × 89, J. Ulmann, Paris, reprod.;
P.65, No. 4 *Il delinquente*, 1956 [no size], Julian J. and Jean Aberbach, New York, reprod. in col.;
P.75, No. 5 *Vallée en révolte*, 1957, 100 × 81, Galerie Rive Gauche, Paris, reprod.;
P.77, No. 6 *Le voilà de retour*, 1962, 146 × 114, Galerie Rive Gauche, Paris, reprod. in col.;
P.80, No. 7 *Jardin Public*, 1959, 80 × 54, R. A. Agostinci [*sic*], Paris, reprod.;
No. 8 *Printemps*, 1959, 130 × 97 [wrong size?], J. Ulmann, Paris, reprod.;
P.81, No. 9 *Foule folle*, 1960, 146 × 114, Gallery Tooth, London, reprod.;
P.82, No. 10 *Les légumes et leurs qualités*, 1961, 108 × 65, Aberbach, New York, reprod.;
P.83, No. (11) *Il se laisse faire*, 1962 [no size], Galerie Rive Gauche, Paris, reprod.
Note. This issue of QUADRUM dates from 1962 (not 1961, as often quoted). Two of the paintings reproduced in the article are dated 1962.

361 **Sauvage, Tristan** *Arte Nucleare (1951–1961).* Galleria Schwarz, Milan, 1962.
The luxury edition includes a folder containing original documents (statements, exhibition catalogues, etc.).

362 **Taillandier, Yvon** *La 'nouvelle figuration': une nouvelle tendance chez certains abstraits.* CONNAISSANCE DES ARTS, Paris, 129, Nov 1962, pp. 80–85.

P.83 *The Madahama* [*sic*] *Benpura* [*sic*] *Grossguy*, 1961, 55 × 46, reprod.; *L'idole se promène*, 1961, 65 × 54, reprod.

1963

363 **Alloway, Lawrence** *Danish art and primitivism.* LIVING ARTS, London, No. 1, 1963, pp. 44–52.

364 **Bolaffi, Giulio (publisher)** *Il collezionista d'arte moderna 1963. Nella stagione artistica 1962.* Bolaffi, Turin, 1963, p.126.

P.126, Fig. 1 *Foresta infuocata* [*Forêt dérangée*], 1959, 45 × 95, reprod. in col.;
Fig. 5 *Testa* [Cat. 988], 1956, 80 × 100, reprod.

365 **De Micheli, Mario and Emilio Sidoti (eds)** *Albissola Marina. Lungomare degli artisti.* Albissola, 1963, p. 57.

366 **Haftmann, Werner** *Asger Jorn.* PALETTEN, Gothenburg, XXIV, 3, 1963, pp. 100–5.

P.100 *Morgonrodnad* [*Morgenrødt*], 1960, Louisiana, reprod. in col.;
P.101 *Återkomstens chock* [*Choc de retour*], 1963, reprod.;
P.102 *Untitled* [Cat. 1114], 1958, reprod.;
P.103 (*Uncaptioned modification*) [*Le canard inquiétant*], 1961, reprod.;
P.104 *Dubbelansikte* [*Double face*], 1960, reprod.; *Oändlig fortsättning* [*Poursuite perpetuelle*], 1963, reprod.;
P.105 *Unilateral förändring* [Echange unilateral], 1963, reprod.
The article is translated from the German text in QUADRUM (Bibl. 360), but the illustrations are different. English summary on p.(89).

Fig.231 *In the wing-beat of the swans*, 1963, 199·7 × 301cm (Cat.1533).

Fig.232 *An outsider*, 1964, 89 × 116cm (Cat.1561).

367 **Jaffé, H. L. C.** *Twentieth-century painting*. Weidenfeld & Nicolson, London, 1963.

Fig. 162 *The bridge*, 1957, 51⅛ × 38⅛ in., Mr and Mrs de Jong, Hengelo, reprod. in col.

368 **Kjærholm, Hans** *Kunst og videnskab – refleksioner kring Asger Jorns teori*. PALETTEN, Gothenburg, No. 3, 1963, p. 12, 106–7, 121.

P.121 *Sonen* [*Figliolo*], reprod. in col. English summary on p.(89).

369 **Ragon, Michel** *Cobra*. JARDIN DES ARTS, Paris, No. 101, Apr 1963, pp. 23–30.

P.22 *Il se laisse faire*, 1962, Galerie Rive Gauche, reprod.;
P.23 (*Uncaptioned*) [*Sourire nerveux*], 1962 (same gallery), reprod.

370 **Taillandier, Yvon** *Le thème des batraciens dans la peinture contemporaine*. XXe SIÈCLE, Paris, nouv. série, XXV, 21, May 1963, pp. 32–6.

P.33 *Composition*, 1960, Priv., reprod.

1963/4

371 **Art International** *The 4th Guggenheim International*. ART INTERNATIONAL, Lugano, VII, 10, Christmas–New Year, 1963–4, pp. 68–88.

P.73 *Dead drunk Danes*, 1960, 51 × 78¾ in., Jon Nicholas Streep, New York, reprod.

1964

372 **(Anonymous)** *About the cover*. DANISH FOREIGN OFFICE JOURNAL, Copenhagen, No. 49, Jun 1964, p. 53.
The Jorn-Wemaëre tapestry *Le long voyage* is reproduced in colour on the front and back cover of the journal. The article on p. 53 contains a long quotation from R. Dahlmann Olsen.

373 **Atkins, Guy** *Asger Jorn*. 'Art in progress' series, Methuen, London, 1964.

Fig. 16 *En place pour le rite*, 1957, 23¾ × 19¾ in., Priv., London;
Fig. 17 *L'Homme Poussière*, 1960, 39½ × 32 in., Paolo Marinotti, Milan;
Fig. 18 *Ponant*, 1959, 21⅝ × 25⅛ in., André Naggar, Paris;
Fig. 19 *The Abominable Snowman*, 1959, 57½ × 38¼ in., Oscar Schellekens, Brussels;
Fig. 20 *Sanoyara*, 1958, 39⅜ × 31½ in., Friedrich Lampe, Dortmund;
Fig. 22 *Enobarbar*, 1961, 25½ × 21¼ in., Richard Miller, Philadelphia;
Fig. 23 *Distant presence*, 1960, 39½ × 31⅞ in., John Lefebre, New York;
Fig. 24 *Attention danger*, 1957, 39⅜ × 31⅞ in., Sonja Henie and Niels Onstad, Oslo;
Fig. 25 *Ainsi on s'ensor*, 1962, 23⅜ × 17 in., Galerie Rive Gauche, Paris.

374 **Atkins, Guy (ed.)** *Asger Jorn's Aarhus mural*. Introduction by Erik Nyholm. Westerham Press, Kent, 1964.

375 **Atkins, Guy and Erik Schmidt** *Bibliografi over Asger Jorns skrifter til 1963. A bibliography of Asger Jorn's writings to 1963*. Permild & Rosengreen, Copenhagen, 1964.
Text in Danish and English.

376 **Claus, Jürgen** *Asger Jorn als Theoretiker: Die extreme Definition der Ästhetik*. DAS KUNSTWERK, Baden-Baden, XVIII, 4, Oct 1964, pp. 7–11.

Front cover *L'état normal*, 1959, reprod. in col.;
P.9 *Personnage*, 1959, reprod.; *Bourdonnements*, 1960, reprod.;
P.10 *Le barbu*, reprod.;
P.11 *Chéri-Bibi*, 1960, reprod.
The article is followed by an interview entitled *Gespräch mit Asger Jorn*, p.13.

377 **Dorfles, Gillo** *Le mostre a Palazzo Grassi del Centro Internazionale delle Arti e del Costume*. ART INTERNATIONAL, Lugano, VIII, 5/6 Summer 1964, pp. 67–72.

P.70 *Torre ingletears*, reprod.

378 **Dotremont, Christian** *Jorn lève*. Privately printed, Tervuren, Belgium, 1964.
A poem printed in an edition of 100 copies, to commemorate Jorn's fiftieth birthday.

379 **Garlick, Kenneth** *The Gulbenkian exhibition at the Tate*. APOLLO, London, LXXIX. 28 (new series), Jun 1964, pp. 500–2.

P.502, Fig. 5 *Le timide orqueilleux* [*sic*], 1957, 100·3 × 80·6, Peter Cochrane, London, reprod.
Exhibition review.

380 **Hoctin, Luce** *Documenta III*. L'ŒIL, Paris, No. 117, Sep 1964, pp. 24–31, 47.

P.31, Fig. 6 *Dans le battement des ailes des cignes*, 1963, 200 × 300, reprod.
Exhibition review.

381 **Jorn, Asger** *Art and orders. On treason, the mass action of reproduction, and the great artistic mass effect*. THE SITUATIONIST TIMES, Paris, No. 5, Dec 1964, pp. 8–12.

382 **Jorn, Asger** *Banalities*. Guggenheim International Award 1964. The Solomon R. Guggenheim Museum, New York, 1963, pp. 102–3.
Jorn's article, whose title I have translated as *In praise of kitsch art*, first appeared in Danish in 1941 [G.A.].

383 **Jorn, Asger** *Drapa og tituli*. PALETTEN, Gothenburg, No. 3, 1964, pp. 96–101.
Illustrated article.

384 **Jorn, Asger** *Signes gravés sur les églises de l'Eure et du Calvados*. Borgens, Copenhagen, 1964.

385 **Langui, Emile,** *La figure humaine depuis Picasso*. QUADRUM, Brussels, XVII, 1964, pp.4–38.

P.17, Fig. 2 *Lettre à mon fils*, 1956, 130 × 195, A. Niels, Brussels, reprod.

386 **Lefebre, John** *Asger Jorn: word-portrait*. ART VOICES, New York, III, 4, Apr–May 1964, pp. 48–9.

P.48 *Ballet de têtes*, 1960, reprod.

387 **Lévêque, Jean-Jacques** *Venise 1963: Actualité de Cobra*. XXe SIÈCLE, Paris, nouv. série, XXVI, 23, May 1964, supplément CHRONIQUES DU JOUR, pp. (133)–(6).

P.(135) *Figure innocente*, 1955, 127 × 102, Galleria del Cavallino, reprod.
Peinture [*Something rotten*], 146 × 114, reprod.
Lévêque's review article is based on the *Visione Colore* exhibition in Venice, which contained numerous works by COBRA artists.

388 **Melville, Robert** *Gallery. Prospect for the future*. ARCHITECTURAL REVIEW, London, CXXXVI, 810, Aug 1964, p. 136.

P.136, Fig. 4 *Le timide orgueilleux*, reprod.
Exhibition review.

389 **Metro** *International directory of contemporary art*. Metro, Milan, 1964.

P.186 *Composition* [*Sourire heureux/Sourire nerveux*], 1962, Arthur Tooth Gallery, London, reprod.

390 **Staber, Margit** *Schweizer Notizen: Kunsthalle Basel*. ART INTERNATIONAL, Lugano, VIII, 10, Dec 1964, pp. 63–4.

P.64 *Le futur qui passe*, 1962, reprod.
A short review of the Jorn retrospective exhibition.

1965

391 **Alloway, Lawrence** *The international style*. ENCOUNTER, London, XXV, 3, Sep 1965, pp. 71–4.
The author refers to the COBRA movement on pp. 72–3.

392 **De Marchis, Giorgio** *Cronaca di Roma: Asger Jorn*. ART INTERNATIONAL, Lugano, IX, 1, 1965, p. 56.
A review of the one-man exhibition at Studio d'Arte Arco d'Alibert in Rome.

393 **Elgar, Frank** *Modern painting, V: abstract painting*. Methuen, London, 1965.

P.32 *The sun bothers me*, 1961, Galerie Rive Gauche, Paris, reprod. in col.

394 **Granath, Olle** ('OG') *Böcker om Jorn* (Books on Jorn). KONSTREVY, Stockholm, XLI, 1965, p. 202.

395 **Haftmann, Werner** *Painting in the twentieth century*. Vol. I: *A pictorial survey*. Vol. II: *An analysis of the artists and their work*. Frederick A. Praeger, New York (2nd edn), 1965; and Lund Humphries, London.

Fig. 913 *The critical age* [*Le retour d'âge*], 1961, reprod.
Fig. 915 *In the wing-beat of the swans*, 1963, 200 × 300, Galerie van de Loo, Munich, reprod.
Vol. II, pp. 355–6 discusses the COBRA group.

396 **Hovdenakk, Per** *Asger Jorn*. KONSTREVY, Stockholm, XLI, 6, 1965, pp. 199–202.

P.201 *Les enfants*, *c.*1962, reprod.
A review of the Bergen-Trondheim-Oslo exhibition and an assessment of Jorn's artistic achievement.

397 **Jouffroy, Alain** *Combat pour un art instinctuel en Europe*. XXe SIÈCLE, Paris, nouv. série, XXVII, 25, Jun 1965, pp. 137–50.

P.142 *Something rotten*, exhibited in *Visione Colore*, reprod. in col.
The discussion in this article is based on the various exhibitions held at the Palazzo Grassi in Venice.

398 **Lampe, George** *De functie van het schilderij*. MUSEUM JOURNAAL, Otterlo, X, 9/10, 1965, pp. 240–58.

P.245 *Im Flügelschlag der Schwäne*, 1963, Stedelijk Museum, Amsterdam, reprod.

399 **Marinotti, Paolo** *Jorn a Venezia*. 'Momenti' 1. Centro Internazionale delle Arti e del Costume, Palazzo Grassi, Venice, 1965.
1 *L'indovina innamorata*, 1955; **2** *La vie en rose*, 1962; **3** *Untitled*, 1960; **4** *La* [*sic*] *voilà de retour*, 1962; **5** *Il re dei bruccati*, 1958; **6** *Ausverkauf einer Seele*, 1958; **7** *Personnages*, 1960; **8** *Chemin sans fin*, 1958; **9** *Nachfest* [*sic*], 1958; **10** *Hexo*, 1961; **11** *Portrait of Mr Cochrane*, 1959; **12** *Promenade lyrique*, 1960; **13** *Le songe des ennuis*, 1960; **14** *Fantsmi d'un paese vulcanico*, 1956; **15** *Le passage des oiseaux*, 1958; **16** *On s'étonne du combat*, 1963; **17** *Frühlingsbraut*, 1961; **18** *La lumière orange*, 1963; **19** *Das Ende einer Affaire*, 1958; **20** *Personnage candide*, 1959; **21** *Über Berg und Tal*, 1961; **23** *Roussignoble*, 1962; **24** *Adieu beau rêve*, 1959, **25** *Appassionata*, 1962; **26** *Bourdonnement*, 1960; **27** *Il se laisse faire*, 1962; **28** *La pulce*, 1955; **29** *Figura innocente*, 1955; **30** *Le* [*sic*] *volte-face*, 1958; **31** *Le bestie domestiche* 1955; **32** *Guillaume Apollinaire*, 1956.
Nos. 1–21 are reproduced in colour, the remainder in black-and-white.
The book is a pictorial record of Jorn's contribution to the *Visione Colore* exhibition. The text is by Paolo Marinotti in Italian. Translations into English, French and German were printed as a separate brochure to accompany the book.

400 **Marinotti, Paolo** *Parthénogenèse et fécondation*. XXe SIÈCLE, Paris, nouv. série, XXVII, 25, Jun 1965, pp. 151–2.
The article is in the form of a letter addressed to Alain Jouffroy. Paolo Marinotti gives his view of the COBRA movement.

401 **Nielsen, Johan Møller** *Silkeborg Museum*. KUNST, Copenhagen, XII, 1, Jun 1965, pp. 12–17.

401a Schade, Virtus *Asger Jorn*. Stig Vendelkær, Copenhagen, 1965.
P.49 *Die alte Geschichte*, 1960, 90 × 50, Galerie van de Loo, Munich;
P.59 *Vision nocturne*, 1955–6, 100 × 81, J. Peter Cochrane, London;
P.63 *Brev til min søn*, 1956–7, 130 × 195, Albert Niels, Brussels;
P.65 *Föhnbild*, 1957–8, 100 × 80, Galerie van de Loo, Munich;
P.67 *Nänie*, 1958, 80 × 60 (same gallery);
P.68 *Le passage des oiseaux*, 1958, 100 × 81, Priv.;
P.69 *Winterkraut*, 1958, 80 × 60;
P.71 *The little grey home in the West*, 1959, 49 × 102·5, J. Peter Cochrane, London;
P.73 *Le timide orgeuilleuse* [*sic*], 1957, 100 × 81 (same owner);
P.81 *Shem the Gracehoper*, 1961, 94 × 74·5 (same owner);
P.83 *Finnfinn the Faineant* [*sic*], 1961, 55·5 × 66·5, Lord M. H. G. P. Croft, London;
P.87 *Les enfants*, *c.* 1962, Galerie Rive Gauche, Paris;
P.88a *La grande victoire: Kujafski, Lodz*, 1955–6, 127 × 104·5, Silkeborg Museum;
P.91 *L'aube imprévue*, *c.* 1962, 94 × 94, the artist;
P.92a *They never come back*, 1958, 146 × 114, Galerie van de Loo, Munich;
P.95 *Der heilige Froschmann*, 1962, 114 × 146 (same gallery);
P.97 *Et blik ind i fortiden*, 1962, 75 × 60, Arthur Tooth & Sons, London;
P.99 *Som svanerne synger*, 1963, 146 × 114, Galerie van de Loo, Munich;
P.104a *Hexo*, 1961, 60 × 80, Priv., Italy;
P.130 *Untitled*, 42 × 40;
P.131 *Mor fortæller*, 1955–6, 96·5 × 128, Silkeborg Museum;
P.132 *Untitled*, 1957, 130 × 97;
P.133 *Allmen*, 1961, 80·5 × 64·5;
P.134 *Le bon berger*, 1959, 50 × 65, Silkeborg Museum;
P.149 *Wiedersehen am Todesufer*, 1958, 100 × 80, Galerie van de Loo, Munich;
P.151 *Das böse Jahr*, 1963, 146 × 114 (same gallery);
P.152a *Faustrold*, 1962, 55 × 46, Galerie Rive Gauche, Paris;
P.154 *Im Flügelschlag der Schwäne*, 1963, 200 × 300, Galerie van de Loo, Munich;
P.161 *Døddrukne danskere*;
P.162a *Betrængte komplekser*, 1964, 70 × 90, Galerie Birch, Copenhagen;
P.172a *Den hellige have*, 1964, 68 × 90 (same gallery).
The pictures on pp.88a, 92a, 104a, 108a, 131, 132, 152a, 162a, 172a are reproduced in colour, the others in black-and-white.

1965/6

402 **Catalogo Bolaffi d'arte moderna** Bolaffi, Turin, 1965/6. See pp. 182–3 and 434–5.

P.183, Fig. 6 *Ritratto di Cardazzo*, 1958, 53 × 47, reprod.

1966

403 **(Andersen, Troels)** *25 års arbejde med nordisk folkekunst* (25 years of work on Danish folk art). BILLEDKUNST, Copenhagen, I, 4, 1966, pp. 5–6.
Concerning Jorn's plans for a series of books on Viking art.

404 **Atkins, Guy** *Asger Jorn*. STUDIO INTERNATIONAL, London, CLXXI, 876, Apr 1966, p. 168.
A review of Paolo Marinotti's *Jorn a Venezia*.

405 **Bergmark, Torsten** *Rum för människan*. PALETTEN, Gothenburg, No. 2, 1966, pp. 74–9.

P.77 *Då de kom*, 1964, reprod. in col.

406 **Bolaffi, Giulio (publisher)** *Catalogue Bolaffi d'art moderne. La saison artistique 1964/5*. G. Bolaffi and F. Hazan, Turin and Paris, 1966, pp. 204–5.

P.204, Fig. 2 *L'éternel* [*sic*] *barbe rouge*, 1963, 73 × 60, reprod.;
Fig. 3 *Peinture*, reprod. in col.

407 **Coutts-Smith, Kenneth** *More than a gesture*. ART AND ARTISTS, London, I, 7, Oct 1966, pp. 29–31.

408 **Fällman, Lars G.** *Asger Jorn*. PALETTEN, Gothenburg, No. 2, 1966, pp. 102–3.

P.103, Fig. 13 *Lycksalighetens ö*, 1963–5, reprod. in col.
Exhibition review.

409 **Hultén, Pontus K. G.** *Scandinavia and Finland*.
In Grohmann, Will (ed.) *Art of our time*. Thames and Hudson, London, 1966, pp. 203–17.

Fig. 77 *Im Flügelschlag der Schwäne*, 1963, reprod. in col.

410 **Jorn, Asger** *Gedanken eines Künstlers. Heil und Zufall 1953. Die Ordnung der Natur 1961–1966*. Galerie van de Loo, Munich, 1966.

411 **Kindler (publisher)** *Kindlers Malerei Lexikon*. Vol. 3, Kindler, Zurich, 1966, pp. 482–6.

P.484 *Personnages savants*, reprod. in col.
P.485 *Am unbekannten Ufer*, reprod. in col.

412 **Laughton, Bruce** *Trends and movements*. ARTS REVIEW, London, XVIII, 16, 20 Aug 1966, pp. 389–90.

P.389 *English victory at sea*, 1960, 25½ × 21¼ in., reprod.
Review of a mixed exhibition at Hamilton Galleries, London.

413 **Louisiana Revy** *Cobra*. LOUISIANA REVY, Humlebæk Denmark, VII, 1, Aug 1966.
Special COBRA number to accompany the exhibition brought from the Boymans-van Beuningen Museum, Rotterdam. The number contains numerous texts in Danish, English and German, and a list of exhibits on pp. 43–4.

Fig.233 *White night fright*, 1964, 46 × 38cm (Cat.1600).

Fig.234 *Violet and orange bird*, 1956, collage, 53×41cm.

414 **Museum Boymans-van Beuningen, Rotterdam** *Cobra 1948/51*. Rotterdam, 1966.
A COBRA exhibition, organized by Willemijn de Haas-Stokvis, was held at the Boymans-van Beuningen Museum from 20 May–17 Jul 1966. A catalogue of 187 pages with important texts accompanied the exhibition, which was the biggest and most representative COBRA show to date. Nos. 136–62 were works by Jorn.

415 **Olsen, R. Dahlmann** *En mindesten*. ARKITEKTEN, Copenhagen, LXVIII, 1966, pp. 490–1.
The article describes Jorn's runic memorial stone for Christian Christensen.

416 **Pellegrini, Aldo** *New tendencies in art*. Elek Books, London, 1966.

P.56 *Personage* [*sic*], 1956, La Medusa, reprod.; P.57 *The stubborn bird* [*L'oiseau têtu*], 1957, reprod.; P.88 *Dead drunk Danes*, 1960, Jon Nicholas Streep, reprod. in col.

417 **Rasmussen, Birgit** *Asger har altid været en dejlig dreng* (Asger was always a splendid boy). SØNDAGS B.T., Copenhagen, No. 28, 15 Jul 1966, pp. 30–32, 46–7.
Interview with Jorn's mother.

418 **Thue, Oscar** *Utstillinger i Oslo 1965. Nordisk kunst*. KUNST OG KULTUR, Oslo, XLIX, 1, 1966, pp. 59–60.

P.59 *Betrengte komplekser*, 1964, 69·5 × 90·5, Nasjonalgalleriet, reprod.
Exhibition review.

1967

419 **Bostrup, Eva** *Asger Jorn skulle være skolelærer* (Asger Jorn was to have been a schoolteacher). DEN TREDIE ALDER, Copenhagen, No. 5, Oct 1967, pp. 16–7.
An interview with Mrs Maren Jørgensen, the artist's mother.

420 **Jespersen, Gunnar** *De abstrakte*. Berlingske, Copenhagen, 1967.
A study of modern Danish art, with frequent references to Jorn.

421 **Kadokawa (publisher)** *Sekai bijutsu zenshū: zengo sekai bijutsu, 38* (Complete collection of world art: post-war world art, 38). Tokyo, 1967.

Fig. 20 *The sun insults me*, 1961, Galerie Rive Gauche, Paris, reprod. in col.

422 **Lambert, Jean-Clarence ('J.-C. L.')** *Jorn et les graffiti normands*. OPUS INTERNATIONAL, Paris, No. 3, Oct 1967, p. 83.
A review of Jorn's *Signes gravés sur les églises de l'Eure et du Calvados*.

423 **Ponente, Nello** *L'arte astratta informale: il valore della materia*. L'ARTE MODERNA, Milan, XII, 107, pp. 281–320.

P.298 *Questionario illegittimo*, 1960, Priv., Brescia, reprod. in col.; *Rocce popolate*, 1956, Museum des 20. Jahrhunderts, Vienna, reprod. in col.

424 **Taillandier, Yves** *Les gorilles du Jornland*. XXE SIÈCLE, Paris, nouv. série, XXIX, 29, Dec 1967, pp. 80–6.

Pp.80–1 *Stalingrad . . . ou le fou rire du courage*, 500 cm, 1957–60, 1967. Reproduced in black-and-white and a detail in colour.

1968

425 **Arnason, H. H.** *History of modern art*. New York, 1968.

P.535, No. 945 is an illustration of *Green ballet*, 1960, The Solomon R. Guggenheim Museum, New York.

426 **Atkins Guy with the help of Troels Andersen** *Jorn in Scandinavia, 1930–1953. A study of Asger Jorn's artistic development from 1930 to 1953 and a catalogue of his oil paintings from that period*. Lund Humphries, London, 1968.

427 **Dotremont, Christian** *10 Rue de la Paille, Bruxelles*. Privately printed, Brussels, 1968.
A poem to commemorate the twentieth anniversary of the foundation of the COBRA movement.

428 **Jespersen, Gunnar** *Lyst minde fra en mørk tid* (A bright reminder of a dark period). Galerie Birch, Copenhagen, 1968.
An illustrated brochure, printed in 100 copies, to commemorate the sale, to Tom Jones of New York, of 14 door panels, which Jorn painted upon in 1944.

429 **Jorn, Asger** *Skånebogen*. BILLEDKUNST, Copenhagen, 1968, No. 1, pp. 40–3.
Jorn discusses *Skånes stenskulptur* (by Erik Cinthio and Asger Jorn) published in 1965. This article centres round the motif of the chin cupped in the palm of the hand.

430 **Jorn, Asger and Noël Arnaud** *La langue verte et la cuite. Etude gastrophonique sur la marmythologie musiculinaire*. Bibliothèque d'Alexandrie, 3. Jean-Jacques Pauvert, Paris, 1968.

431 **Kjærholm, Hans** *Jorns Stalingrad*. KUNST, Copenhagen, XIV, 9, Summer 1968, pp. 195–7.
The front cover carries a colour reproduction of *Stalingrad, le non-lieu ou le fou rire de courage*.

432 **Moe, Ole Henrik** *The new art centre at Høvikodden*. ARTS REVIEW, London, XX, 22, 9 Nov 1968, pp. 714–5.

P.715 *Animal*, reprod.

433 **Schade, Virtus** *Asger Jorn.* Stig Vendelkær (paperback), Copenhagen, 1968.

P.78 *Les enfants, c.* 1962, Galerie Rive Gauche, Paris, reprod.;
P.79 *Et blik ind i fortiden*, 1962, 75 × 60, Arthur Tooth & Sons, London, reprod.;
P.81 *Vision nocturne*, 1955–6, 100 × 81, Louisiana, Humlebæk, reprod.;
Le timide orgeuilleuse [*sic*], 1957, 100 × 81, J. Peter Cochrane, London, reprod.;
Főhnbild, 1957–8, 100 × 80, Galerie van de Loo, Munich, reprod.;
Wiedersehen am Todesufer, 1958, 100 × 80 (same gallery), reprod.;
Le passage des oiseaux, 1958, 100 × 81, Paolo Marinotti, Venice, reprod.;
P.119 *Die alte Geschichte*, 1960, 90 × 50, Galerie van de Loo, Munich, reprod.

434 **Silkeborg Museum** *Matta.* Catalogue of the one-man exhibition held in the Silkeborg Museum in 1969. Introduction in Danish, English, French and German by Ursula Schmitt. Silkeborg Museum (Dk), 1968.
The introduction refers to Jorn's activity in building up the art collection in the Silkeborg Museum and his relationship with Matta.

435 **Vallier, Jacques** *Asger Jorn.* CLARTÉ, MENSUEL DES ÉTUDIANTS COMMUNISTES DE FRANCE, Paris, No. 15, Jan–Feb 1968, pp. 42–3.

1969

436 **Goldschmidt, Ernest (general editor)** *Depuis 45: l'art de notre temps.* La Connaissance, Brussels, 3 vols, 1969, 1970, 1972.

Vol. I, Fig. 56 *Vallée en révolte*, 1957, 81 × 100, Galerie Rive Gauche, Paris, reprod.;
Vol. II, Fig. 73 *Le voilà de retour*, 1962, 146 × 114, Galerie Rive Gauche, Paris, reprod. in col.

437 **Ministry of Foreign Affairs, Copenhagen** *Art in architecture and townscape, Denmark.* Press and Information Department of the Danish Foreign Ministry (published *hors commerce*), Copenhagen, 1969.
In an article entitled *Jutland*, Jorn's ceramic mural and tapestry in Aarhus are discussed and illustrated.

438 **Needham, Rodney** *Asger Jorn and Noël Arnaud: La langue verte et la cuite. Etude gastrophonique sur la marmythologie musiculinaire.* MAN. THE JOURNAL OF THE ROYAL ANTHROPOLOGICAL INSTITUTE, London, IV, 4, Dec 1969, pp. 666–8.
Book review.

439 **Peppiatt, Michael** *Paris.* ART INTERNATIONAL, Lugano, Switzerland, XIII, 5, May 1969, p. 44.
A review of the collage exhibition *Au pied du mur* at Galerie Jeanne Bucher, Paris.

440 **Schade, Virtus** *Cobra-loftet – et stykke levende kunsthistorie* (The COBRRA ceiling, a piece of living art history). KUNST, Copenhagen, XV, 6, Feb 1969, pp. 123–8.
An illustrated article on the ceiling of the 'Frederiksholmshytte' at Bregnerød near Copenhagen. The wooden ceiling panels were painted upon by artists of the COBRA group. The panels have been salvaged. The article by Virtus Schade has been published as an offprint by the Lyngby Kunstforening, Lyngby, Denmark (undated).

441 **The Times Literary Supplement** *Soup without soot.* THE TIMES LITERARY SUPPLEMENT, London, No. 3, 3,504, 24 Apr 1969, p.441.
A review [by Simon Watson Taylor] of *La langue verte et la cuite.*

1970

442 **Bauhaus Situationiste** *1957–70: Situationister.* Printed in Denmark, 1970.
One of several publications from Drakabygget, describing the history and activities of the 'Bauhaus Situation(n)iste'.

443 **Crispolti, Enrico** *Pittura d'avanguardia nel dopoguerra in Europa.* Fratelli Fabbri, Milan, 1970.

Pl. 19 *Monumento storico*, 1957, 100 × 80, Priv., reprod. in col.

444 **Debord, G. (ed.)** *Internationale Situationniste, 1958–69.* Van Gennep, Amsterdam, 1970.
This reprint contains the complete text of all the 12 issues of IS from 1958–69 in the original format.

445 **Dotremont, Christian** *Cobra, la peinture et l'objet.* BEAUX-ARTS, Palais Royal des Beaux-Arts, Brussels, No. 1281, 28 Mar 1970.

446 **Gribaudo, Ezio** *Jorn/Cuba.* Fratelli Pozzo, Turin, 1970.
Photographs and action photographs of Jorn's large murals made in Havana, all over the inside of a building that was formerly the Bank of North America (Banco Norteamericano).
Text by Georges Limbour.

447 **Huxley, Francis** *An antidote to Lévi-Strauss.* ENCOUNTER, London, XXXIV, 5, May 1970, pp. 71–7.
A review-article on *La langue verte.*

448 **Jorn, Asger** *Le thème fascinant du penseur.* XXe SIÈCLE Paris, nouv. série, XXXII, 34, Jun 1970, supplément CHRONIQUES DU JOUR, pp. 133–44.

449 **Jorn, Asger and Walasse Ting** *Chinoiseries. La flûte de jade. Jadefløjten. The jade flute.* Erker, St Gallen, 1970.
Also listed under Bibl. 507.

450 **Kirkeby, (Per)** *Nordens teoretiske æstetik.* ARKITEKTUR OG BILLEDKUNST, Copenhagen, No. 2, 1970, p. 49.
Review of Jorn's book *Nordens teoretiske æstetik.*

451 **Milner, G. B.** *Asger Jorn and Noël Arnaud: La langue verte et la cuite. Etude gastrophonique sur la marmythologie musiculinaire.* BULLETIN OF THE SCHOOL OF ORIENTAL AND AFRICAN STUDIES, London, XXXIII, 3, 1970, pp. 687–8.
Book review.

1971

452 **Haglund, Elisabet and Kristina Garmer** *Situationister 1957–71 Drakabygget* (An illustrated booklet describing situationist activities at Drakabygget in Sweden, with a text in Swedish and English. The booklet was brought out to accompany an exhibition in Lund, Sweden, from 1 May–6 Jun 1971). Skånska Konstmuseum, Universitetshuset, Lund, Sweden.
A similar exhibition took place in the Volkshochschule, Wilhelmshöhe, Kassel (Germany) from 30 Jun–6 Sep 1972, accompanied by a poster-folder with a text by the same authors: 'Who are the situationists?'

453 **Kodansha (publisher)** *Art now, vol. 3: the expressive image of man.* Kodansha, Tokyo, 1971.

Fig. 24 (*Guillaume Apollinaire*) 1956, Stedelijk Museum, Amsterdam, reprod. in col.

454 **Langui, Emile** *Expressionism since 1945 and the Cobra movement.* In Hodin, J. P. (ed.) *Figurative art since 1945.* Thames and Hudson, London, 1971, pp. 59–90.

P.(77), Fig. 73 *Here he is back again*, 1962, 146 × 114, Galerie Rive Gauche, Paris, reprod. in col.

455 **Marchiori, Giuseppe** *COBRA oggi.* PANORAMA DELLE ARTI, Rome, I, 6, 10 Jun 1971, pp. 28–9.
Exhibition review.

(1) *Personnages*, 1956, 100 × 70 (Cat. 998), reprod.; **(3)** *Figura innocente*, 1955, 127 × 102, reprod.; **(4)** *Untitled*, 1956, 73 × 54 (Cat. 991), reprod.; **(6)** *Ritratto di Carlo Cardazzo*, 1956, 48 × 70 (Cat. 1155), reprod. (wrong date and size); **(7)** *Personnages*, 1956, 100 × 81, reprod.

456 **Michel, Jacques** *Asger Jorn at the roots of expression* and *Painting is above all a battle.* LE MONDE, Paris (weekly edition), 10 Feb 1971, p. 7.
Interview.

457 **Schade, Virtus** *Cobra – fra hoved til hale* (Cobra – from head to tail). Privately printed, Copenhagen, 1971.

P.48a *They never come back*, 1958, Priv., reprod. in col.

458 **The Times Literary Supplement** *Sectacular* [*sic*] *Internationale Situationniste 1958–69.* THE TIMES LITERARY SUPPLEMENT, London, No. 3,599, 19 Feb 1971, p. 205.
A review of the reprint of 'IS' published by Van Gennep, Amsterdam.

1972

459 **Debord, Guy and Gianfranco Sanguinetti** *La véritable scission dans l'Internationale. Circulaire publique de l'Internationale Situationniste.* Champ Libre, Paris, 1972.

460 **Kodansha (publisher)** *Art now, vol. 8: abstraction and lyricism.* Kodansha, Tokyo, 1972.

Fig. 100 *Green ballet*, 144·8 × 199·7, Solomon R. Guggenheim Museum, New York, reprod. in col.

461 **Noiret, Joseph** *COBRA.* Bibliothèque Phantomas, Brussels, 1972.

462 **Raspaud, Jean-Jacques and Jean-Pierre Voyer** *L'Internationale situationniste. Protagonistes, chronologie, bibliographie (avec un index des noms insultés).* Champ Libre, Paris, 1972.

463 **Rowell, Margit** *La peinture, le geste, l'action. L'existentialisme en peinture.* Klincksieck, Paris, 1972, pp. 71–88.
The section on pp. 71–88 is entitled 'Image: Wols-Jorn-Alechinsky'.

1973

464 **Andersen, Troels** *Jorn, Cobra und Politik.* A chapter from the catalogue of the Jorn retrospective exhibition at the Kestner-Gesellschaft, Hanover, 16 Feb–18 Mar 1973, pp. 33–6.

465 **Atkins, Guy** *Jorn als Schriftsteller.* A chapter from the catalogue of the Jorn retrospective exhibition at the Kestner-Gesellschaft, Hanover, 16 Feb–18 Mar 1973, pp. 28–32.

466 **Atkins, Guy** *Asger Jorn* (Obituary). STUDIO INTERNATIONAL, London, CLXXXV, 956, Jun 1973, p. 287.

467 **De Micheli, Mario** *Jorn scultore.* Giampaolo Prearo, Milan, 1973.
Text in Italian and English.

468 **De Micheli, Mario** *Asger Jorn sculpteur.* OPUS INTERNATIONAL, Paris, No. 46, Sep 1973, pp. 20–6.
This article is translated from the Italian by G. Joppolo.

469 **Dotremont, Christian** *Asger Jorn: L'antipoint.* CLÉS POUR LES ARTS, Brussels, No. 32, Apr 1973, pp. 11–12.

P.(12) *Grosskopfeter*, 1957, reprod.
A review of the Jorn retrospective at the Palais des Beaux-Arts in Brussels.

470 **Dotremont, Christian** *Jorn, Cobra und Kunst.* A chapter from the catalogue of the Jorn retrospective exhibition at the Kestner-Gesellschaft, Hanover, 16 Feb–18 Mar 1973, pp. 37–8.

471 **Haftmann, Werner** *Jorn als Maler.* A chapter from the catalogue of the Jorn retrospective exhibition at the Kestner-Gesellschaft, Hanover, 16 Feb–18 Mar 1973, pp. 9–19.
Reprinted from an article in QUADRUM, Brussels, XII (1962), pp. 61–84.

472 **Jorn, Asger** *La fine dell'economia è la realizzazione dell'arte (1960)*. DATA ARTE, Milan, III, 9, Autumn 1973, pp. 26–9.

P.28 *Le bateau enragé*, 1957, 80 × 100, Galleria Blu, Milan, reprod.

473 **Lambert, Jean-Clarence** *Pour Jorn*. XXe SIÈCLE, Paris, nouv. série, XXXV, 41, Dec 1973, supplément CHRONIQUES DU JOUR, p. 185.
Obituary.

474 **Lefebre, John** *Warnung vor Asger Jorn*. In *Asger Jorn* (ed. Wieland Schmied). Erker, St Gallen, 1973, pp. 7–8.

475 **Lazzaro, San** *Deux amoureux de l'Italie*. XXe SIÈCLE, Paris, nouv. série, XXXV, 41, Dec 1973, supplément CHRONIQUES DU JOUR, p. 185.
An obituary of two artists: Asger Jorn and Jacques Lipchitz.

476 **Lévêque, Jean-Jacques** *Jorn*. LA GALERIE, Paris, No. 129, Jul–Aug–Sep 1973, p. 25.
Obituary.

477 **Micha, René** *Sur Asger Jorn*. L'ART VIVANT, Paris, No. 42, Aug–Sep 1973, pp. 14–5.

P.15, Fig. 4, *Ils ne reviennent jamais*, 1958, reprod.
The article is based on the Jorn retrospective organized by the Kestner-Gesellschaft.

478 **Schmied, Wieland (ed.)** *Asger Jorn*. Erker, St Gallen, Switzerland, 1973.
This book is a slightly revised and augmented version of the catalogue for Jorn's retrospective exhibition at the Kestner-Gesellschaft in Hanover, Bibl. 263. Texts by Wieland Schmied, John Lefebre, Werner Haftmann, Ursula Schmitt, Guy Atkins, Troels Andersen, Christian Dotremont and Asger Jorn.
83 *Lettre à mon fils*, 1956–7, 130 × 195, Albert Niels, Brussels; **85** *Child's play*, 1957–8, 130 × 130, John Lefebre, New York; **87** *Femme du 5 octobre*, 1958, 64 × 76, Phoebe Atkins, London; **89** *Appassionata*, 1962, 114 × 146, Galleria Toninelli, Rome; **97** *Grosskopfeter*, 1957, 80 × 60, Galerie van de Loo, Munich; **99** *They never come back*, 1958, 146 × 114, Priv.; **101** *Wiedersehen am Todesufer*, 1958, 100 × 81, Priv.; **103** *Echter Kobold*, 1959, 50 × 40, Priv.; **105** *Zynische Kontrolle*, 1960, 60 × 80, Galerie van de Loo, Munich; **107** *Herr Wiesenpräsident von Edelstoff*, 1963, 48 × 42·5 (same gallery); **126** *Nocturne*, 1956, hardboard, 130 × 108, Galleria del Naviglio, Milan; **127** *Camélia tuberculeuse*, 1956, 82 × 65, Renato Delfino, Milan; **128** *Rencontre à la kermesse*, 1956, 100 × 81, S. Janssen, La Hulpe; **129** *La décadence de Venise*, 1956–7, 100 × 80, Priv.; **130** *Personnages*, 1956, 80 × 100, coll. Cardazzo, Venice; **131** *Festa dei 'pesci vivi'*, 1956, 111 × 147, Priv., Turin; **132** *Untitled*, 1956–7, 100 × 80, Dr Graziano Laurini, Milan; **133** *L'oiseau têtu*, 1957, 100 × 81 (same owner); **134** *Promenade des amoureux*, 1958, 100 × 81, J. P. W. Cochrane, London; **135** *Verlust der Mitte*, 1958, 114 × 146, Musée des Beaux-Arts, Ghent; **136** *Falò di San Giovanni*, 1957, 99 × 81, Priv., Turin; **137** *Demi-lune*, 1957, 137 × 102, Priv., Turin; **138** *L'accrochage*, 1958, 97 × 130, van Abbe Museum, Eindhoven; **139** *Die törichten Jungfrauen*, 1958, 100 × 120, Galerie van de Loo, Munich; **140** *Föhnbild*, 1958, 99 × 79, Priv.; **141** *Primadonna Vera*, 1961, 130 × 96·5, van Abbe Museum, Eindhoven; **142** *Portrait Gaston Bachelard*, 1960, 65 × 81, Silkeborg Kunstmuseum, Silkeborg; **143** *Ein Draussenstehender*, 1964, 89 × 116, Galerie van de Loo, Munich; **146** *White night fright*, 1964, 46 × 38, Phoebe Atkins, London; **148** *Am unbekannten Ufer*, 1963, 97 × 130, Galerie van de Loo, Munich.
Nos. 83–9 and 97–107 are reproduced in colour.
Nos. 126–43, 146 and 148 are reproduced in black-and-white.

479 **Schmied, Wieland** *Ein Wort zuvor*. Foreword to the catalogue of the Jorn retrospective exhibition at the Kestner-Gesellschaft, Hanover, 16 Feb–18 Mar 1973, pp. 7–8.

480 **Schmied, Wieland** *In Gedenken an Asger Jorn. Bruchstücke eines Essays*. In *Asger Jorn* (ed. Wieland Schmied), Erker, St Gallen, 1973, pp. 3–6.
Obituary.

481 **Schmitt, Ursula** *Jorn als Graphiker*. A chapter from the catalogue of the Jorn reprospective exhibition at the Kestner-Gesellschaft, Hanover, 16 Feb–18 Mar 1973, pp. 20–27.

482 **Stokvis, Willemijn L.** *Cobra. Geschiedenis, voorspel en betekenis van een beweging in de kunst van na de tweede wereldoorlog* (The history, antecedents and significance of an artistic movement of the period after the second world war). Doctoral thesis (*hors commerce*). University of Utrecht, 1973.
Summary in English. The thesis was published in 1974 (Bibl. 494).

483 **Ummiger, Walter** *Exposition 73. Ausstellungen in Deutschland*. Schropp, Deutschland, 1973.

P.223 *Femme du 5 octobre*, 1958, 64 × 76, Phoebe Atkins, London, reprod. in col.

484 **Winter, Peter** *Asger Jorn*. DAS KUNSTWERK, Stuttgart, XXVI, 2, Mar 1973, pp. 80–1.
A review of the Jorn retrospective exhibition in Hanover.

1974

485 **Bandini, Mirella** *Pinot Gallizio e il Laboratorio Sperimentale d'Alba del Movimento Internazionale per una Bauhaus Immaginista (1955–57) e dell'Internazionale Situazionista (1957–60)*. Galleria Civica d'Arte Moderna, Turin, 1974.
A detailed study of Pinot Gallizio's part in the *MIBI* and *IS* movements, numerous documents published for the first time, and an exhibition catalogue.

P.123 *Le canard inquiétant*, 1959, Silkeborg Museum, Denmark, reprod.

486 **The Burlington Magazine** *20th century works of art now on the market*. THE BURLINGTON MAGAZINE, London, CXVI, 852, 1974, supplement.

Pl.10 *Alegretto* [*sic*] *Furbo*, 1964/70, 162 × 130, Peter Matthews, London, reprod. in col.

Fig.235

487 **The Burlington Magazine** *20th century works of art now on the market.* THE BURLINGTON MAGAZINE, London, CXVI, 860, Nov 1974, supplement.

Pl. 2 *Days have gone*, 1963, 133 × 111, Gruenebaum Gallery, New York, reprod. in col.

488 **E.M.** *The works of Asger Jorn.* APOLLO, London, C, 152 (new series), Oct 1974, pp. 92–3.
An advertisement article inserted by Venicio Izzo, Rome, with seven colour illustrations of paintings purporting to be by Jorn. The paintings and signatures are obvious forgeries.

489 **Gazette des Beaux Arts.** *La chronique des arts.* SUPPLÉMENT À LA GAZETTE DES BEAUX ARTS, Paris, No. 1261, Feb 1974, p. 154.

510 *The power and the élite*, 1963, $19\frac{3}{4} \times 15\frac{3}{4}$ in., Saint Louis, Washington University, Gallery of Art, donated by Mr and Mrs John Shoenberg, reprod.

490 **Glob, P. V.** *Jorn.* OPLYSNINGSFORBUNDENES KUNSTTILLÆG, Copenhagen, 1973.
A four-page illustrated leaflet, obtainable from the editor of the series: Henning S. Møller, Bakkegårds Allé 8, 1804 Copenhagen V.

491 **Gray, Christopher** *Leaving the 20th century: The incomplete work of the Situationist International.* Free Fall Publications, London, 1974.

492 **Gribaudo, Ezio (ed.)** *Jorn. Le jardin d'Albisola.* Fratelli Pozzo, Turin, 1974.
Photographs of Jorn's ceramic décor in Albisola. Texts by Guy Debord, Ezio Gribaudo and Alberico Sala.

493 **Jespersen, Gunnar** *Cobra.* Gyldendal, Copenhagen, 1974.

P.137 *De kommer aldrig tilbage*, 1958, 146 × 114, Priv., West Germany, reprod. in col.
Pp. 136–44 are devoted to Jorn and there are other frequent references to him throughout the book.

494 **Stokvis, Willemijn** *Cobra. Geschiedenis, voorspel en betekenis van een beweging in de kunst van na de tweede wereldoorlog* (The history, antecedents and significance of an artistic movement of the period after the second world war). De Bezige Bij, Amsterdam, 1974.
Preface by H. L. C. Jaffé.

1975

495 **P.G. [Poul Gammelbo]** *Den lange rejse – et interview med væveren Inge Bjørn* (The long journey – an interview with the weaver Inge Bjørn). CRAS. TIDSSKRIFT FOR KUNST OG KULTUR (published in Dragør, Denmark), VII, 1975, pp. 25–30.

ASGER JORN

NATURENS ORDEN

De Divisione Naturae

SILKEBORGINTERPRETATION
contra
KØBENHAVNERINTERPRETATION

Foredrag skrevet til Studenterforeningen ved Århus Universitet
Udsendt som meddelelse nr. 1
fra Skandinavisk Institut for Sammenlignende Vandalisme – 1962

1

Fig.236

ASGER JORN

TING OG POLIS

Komplementariteten mellem sandhedskrav og retskrav i vesteuropæisk kultur

BORGENS FORLAG

Udsendt som meddelelse nr. 4
fra Skandinavisk Institut for Sammenlignende Vandalisme 1964

4

Fig.237

Part 5: Graphics

This section of the bibliography refers to works cited in chapter 8.

1933

496 **Blasfemiske Julesalmer** (Blasphemous Christmas Carols). With 16 woodcuts. FREM (Copenhagen), II/3 Dec 1933, 51–3.

1934

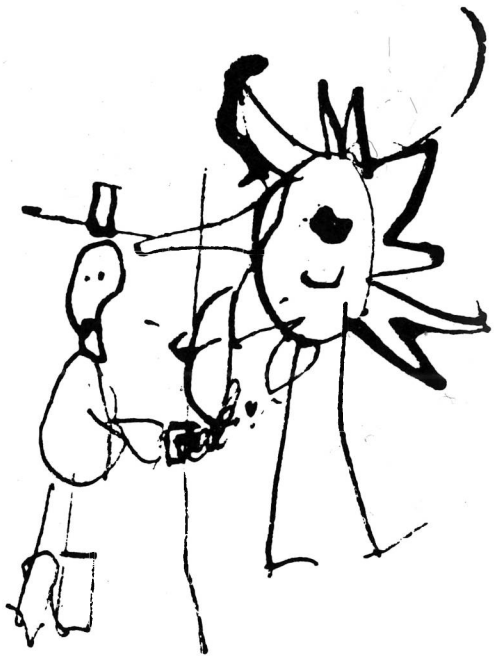
497 **Hammeren** (The hammer). During the Silkeborg textile strike from 15 Aug–9 Oct 1934 Jorn produced several numbers of a flysheet that contained woodcut illustrations and some anti-Hitler poems.

1945

498 **8 litografier** (8 lithographs). Printed by I. Chr. Sørensen, Copenhagen. Published by Ars, Sweden.

1959

499 **Friedhof der Maulwürfe**. A novel by C. Caspari, format 33 × 24 cm, illustrated by 8 etchings, published in an edition of 230 by Galerie van de Loo, Munich, 1959.



1960

500 **Occupations 1939–1945**. 23 etchings, with a foreword by René Bertelé. Galerie Rive Gauche, Paris, 1960.

1961

501 **Schweizer Suite, 1953–1954**. 23 etchings, with a foreword by Werner Haftmann. Galerie van de Loo, Munich, 1961.

1963

502 **Jubilæumsserien** (Jubilee series). 24 colour lithographs, 61 × 46 cm, printed in an edition of 50 by Permild & Rosengreen, Copenhagen. Distributed by Galerie Birch, Copenhagen.

1966–7

503 **Von Kopf bis Fuss,** subtitled **Handgemachter Alp-Druck aus heiliger Galle lithographisch hergestellt durch Asger Jorn und Erker-Presse Neujahr 1966–7.** 10 colour lithographs, 56 × 76 cm, printed in an edition of 75 by Erker-Presse, St. Gallen, Switzerland.

1969

504 **Au pied du mur.** An exhibition of collages at Galerie Jeanne Bucher, Paris, from 6 Mar–5 Apr 1969. The lithograph on the cover of the catalogue was printed at Clot, Bramsen et Georges in Paris.

505 **9 intimités graphoglyptiques.** 9 colour lithographs, 55 × 75 cm, published in an edition of 75 by Atelier Clot, Paris, 1969.

1970

506 **19 woodcuts,** of which 13 are coloured. The series was published in an edition of 34 by Galerie van de Loo, Munich, 1970. The edition was accompanied by a catalogue in which all the woodcuts were reproduced.

507 **Chinoiseries,** subtitled **La flûte de jade/ Jadefløjten/ The jade flute.** Erker-Verlag, St Gallen, Switzerland, 1970.
The book was produced in collaboration with Walasse Ting.

508 **Silkeborgsuiten.** 7 lithographs in the format 66 × 56·5 cm, published in an edition of 100 by I. Chr. Sorensen, Hjørring, Denmark, 1970.

1971

509 **Entrée de secours.** Portfolio of 9 colour etchings, 50 × 66 cm, published in an edition of 100 by Georges Visat, Paris, 1971.

1971–2

510 **Etudes et surprises.** 12 coloured woodcuts, 45 × 56 cm, printed in an edition of 75 by Atelier Clot, Paris, 1972. The preface by Jorn is entitled *A plus d'un titre. Propos recueillis à Colombes dans la nuit du 2 au 3 février 1972. Participaient à cet entretien:* Asger Jorn, Nana Enzensberger, Guy Georgesman, Ingrid Bramsen, Peter Bramsen.

1973

511 **Jorn, œuvre gravé.** Centre National d'Art Contemporain, Archives de l'art contemporain, No. 23, Paris, 1973.
This is a catalogue of graphic works presented by Jorn to the French State.

512 **Die Geschichte vom teuren Brot.** A story by Halldór Laxness, illustrated by 5 colour lithographs and numerous lithographic marginal sketches by Jorn. The folder was published in an edition of 195 copies by Erker-Presse, St Gallen, Switzerland, 1973.

1976

513 **Weihrauch, Jürgen (ed.)** *Asger Jorn. Werkverzeichnis Druckgrafik.* Galerie van de Loo, Munich, 1976. Texts by Otto van de Loo, Wieland Schmied, Troels Andersen, Guy Atkins, Werner Haftmann, Paolo Marinotti, Asger Jorn, Nana Jorn/Asger Jorn (interview).

Œuvre catalogue 1954–1964

In the œuvre catalogue which follows, Danish and Swedish titles are accompanied by English translations.
Titles in other languages are given in the original, without translation.
The numbering follows on from *Jorn in Scandinavia*.
Some original titles appear in brackets to show that their validity is doubtful, though they have gained some currency through appearing in exhibition catalogues. The letters 'SM' stand for 'sight measurements', where the size of a painting had to be estimated or taken from a doubtful source. The sizes are height before width.
The surface is canvas, unless otherwise stated.

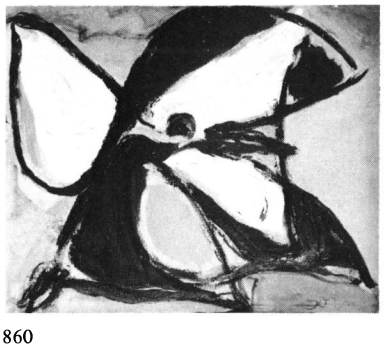
1954

856
Ridicule
1954, insulite, 49·5 × 61·5 cm

857
Elskovskampen or Cherchez la femme
(Love battle)
1954, 77·5 × 98·5 cm

858
Slobrok (Dressing gown)
1954, canvas mounted on hardboard
44 × 38 cm

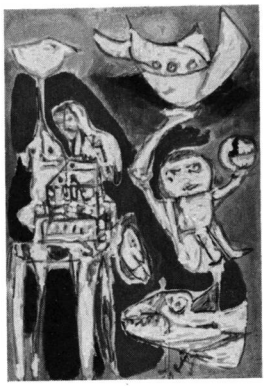
859
Arbre
1954, 26 × 23 cm



860
La fleur ivrogne
1954, 50 × 61 cm

861
La fleur de Tunisie
1954, 68 × 48·5 cm

862
La tête carrée
1954, 69·5 × 49·5 cm



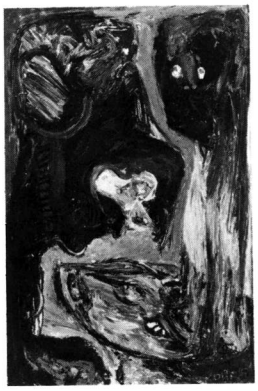
863
Château d'Espagne
1954, door panel, 113 × 76 cm

864
Untitled
1954, paper mounted on canvas, 37 × 47 cm

865
J'adore les grandes gestes
1954, paper, 29 × 42 cm

866
Untitled
1954, paper mounted on canvas
44 × 31 cm

867
L'imbécile et la cocotte
1954, 46 × 38 cm



868
Mauvaises intentions
1954, 60 × 40 cm

869
Admiration d'une super-donna
1954/5, size and medium unknown

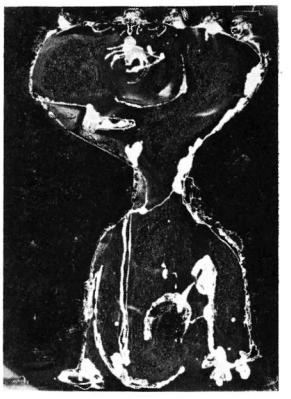
870
Expression mordante
1954, 43 × 58 cm

871
Le bateau ivre
1954, size unknown

872
Chanson cosmique d'un chanteur
interplanétaire or Sole folletto
1954, 43 × 58 cm

873
Untitled
1954, hardboard, 29 × 43 cm

874
Souriez
1954, mixed media on paper, 40 × 30 cm

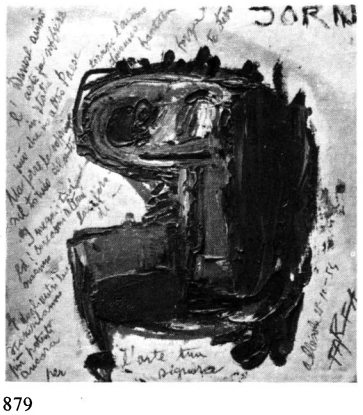


875
Biabadu
1954, oil and some sand, 70 × 50 cm

876
Untitled
1954/5, 129·2 × 88·5 cm

877
Cane ubrialone e giovane donna incinta
et malheureuse,
1954, 38 × 25 cm

878
Untitled
1954, 73 × 60 cm

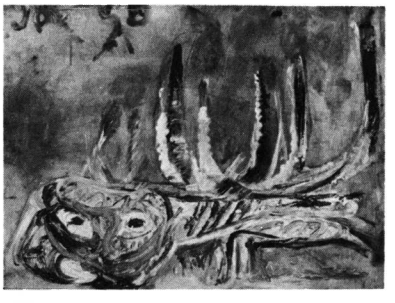


879
Untitled
1954 (with Farfa), 46 × 42·2 cm

880
Ruga
1954/5, 43·5 × 37·5 cm

881
Untitled
1954, hardboard, 55·5 × 28 cm

882
Untitled
1954, 60 × 40 cm



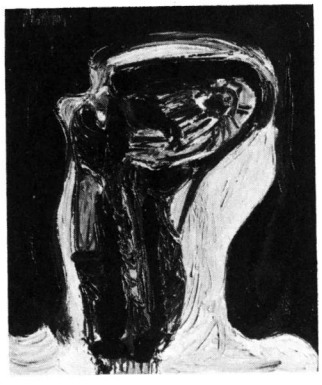
883
Untitled
*c.*1954, hardboard, 47·2 × 61 cm

884
Untitled
1954/5, 43 × 96·2 cm

1954/5
Dream pictures

885
Faun
1954/5, 61 × 50 cm

886
Portræt: Leonardo da Vinci
(Portrait of Leonardo da Vinci)
1954/5, 55 × 46 cm



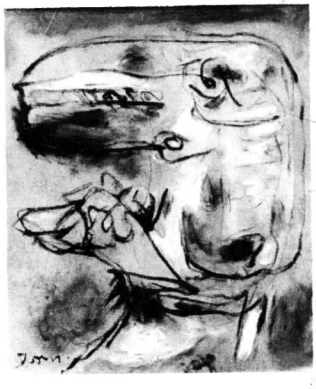
887
En mare (Nightmare)
1954/5, 55 × 46 cm

888
Ilddanseren (Fire dancer)
1954/5, 46 × 38 cm

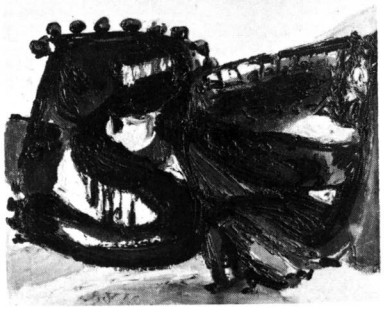
889
Nøgendanserinde (Nude dancer)
1954/5, 46 × 38 cm

890
Flyvende tallerken (Flying saucer)
1954/5, 46 × 55 cm

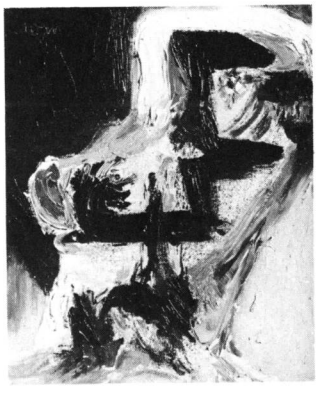
891
Vartegn (Omen)
1955, 46 × 38 cm



892
Taknemmeligt fantom (Grateful ghost)
1955, 55 × 46 cm



893
Loch Ness
1954/5, 46 × 55 cm



894
Mørkeræd (Afraid of the dark)
1954/5, 46 × 38 cm

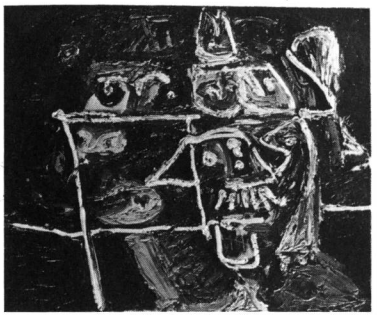
895
Interplanetær kunstsammler
(Interplanetary art collector)
1955, 46 × 38 cm

896
Karneval (Carnival)
1954/5, 38 × 46 cm

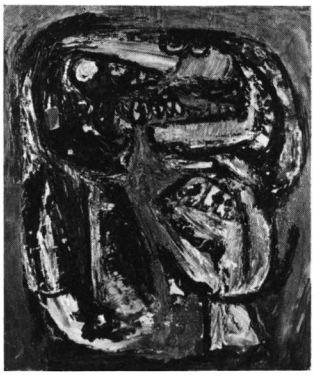
897
Kong Klovn (King Clown)
1954/5, 46 × 38 cm

898
Prins Karneval (Prince Carnival)
1954/5, 46 × 38 cm

899
Ole med den sorte bjørn
(Ole with the black teddybear)
1954/5, 46 × 38 cm



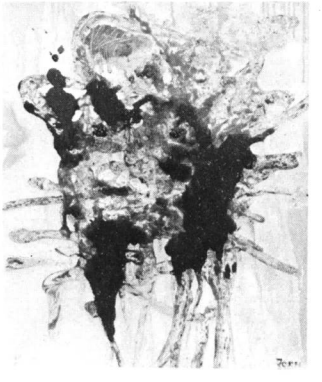
900
Faraos spejl (Pharao's mirror)
1954/5, 46 × 55 cm



901
Skænderi (Quarrelling)
1955, 55 × 46 cm

902
Moder Jord (Mother Earth)
1955, 38 × 46 cm

903
U.F.O. (unidentified flying object)
1954/5, 46 × 55 cm



904
Gammel dreng fra Venus
(Old boy from Venus)
1954/5, 55 × 46 cm

905
Saturnalia
1954/5, 50 × 61 cm

906
Månehyrden (The moon shepherd)
1955, 61 × 50 cm

907
U.F.O. observation
1955, 61 × 50 cm

908
Adieu du amant
1955, 78·5 × 98·5 cm

909
Untitled
1955, 65 × 57·5 cm

910
Heksen (The witch)
1955, 65 × 49 cm

911
Toreador
1955, 42·2 × 29·5 cm

912
Untitled
1955, 24 × 18 cm

913
Portræt: Einer Madsen
(Portrait of Einer Madsen)
1955, 45 × 33 cm

914
Untitled
1955, 42 × 40 cm

915
Melmoth, I
1955, canvas mounted on hardboard,
70·5 × 50 cm

916
Fantômes d'un pays volcanique
1955, 100 × 65 cm

917
(Albisola)
1955, 67 × 55 cm

918
Untitled
1955
65 × 50 cm

919
Figura innocente
1955, 127 × 102 cm

920
Le sorcier, I
1955, 31 × 43 cm

921
Fimbul, le vent du nord
1955, 65 × 50·5 cm

922
Untitled
1955, 100 × 73 cm

923
La ville des tours d'ivoire
1955, 147 × 104 cm

924
Paysage suisse
1955, 105·5 × 127 cm

925
Untitled
1955, 120 × 82 cm

926
Untitled
1955, 82 × 65 cm

927
Untitled
*c.*1955, 31·5 × 42·5 or 42·5 × 31·5 cm

928
Le toutou à sa mémère
1955, 50 × 50 cm

929
Untitled
1955, mixed media collage on hardboard,
81 × 100 cm

930
Trois sages
1955, 65 × 100 cm

931
Extases inqiétantes
1955, 80 × 99 cm

932
Drama
1955, 105 × 145 cm

933
Untitled
1955, 100 × 70 cm

934
Polémistes et témoins
1955, 73 × 100 cm

935
L'indovina innamorata
1955, 133 × 117 cm

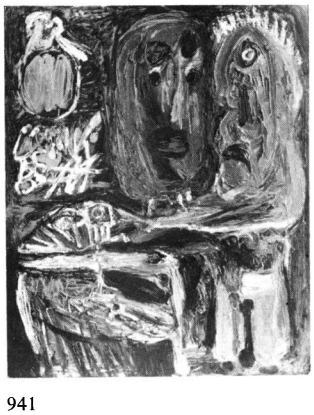
936
Study for Les sorcières de Pozzo Garitta
1955, 54·5 × 47 cm

937
Les sorcières de Pozzo Garitta
1955, 162 × 130 cm

938
Les belles phrases
1955, 100 × 81 cm

939
Le pou mégolomane
1955, 114 × 146 cm

940
Les animaux domestiques
1955, 105 × 87 cm



941
Title unknown
*c.*1955, SM 81 × 65 cm

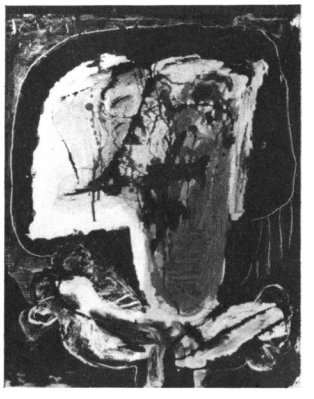
942
Title unknown
*c.*1955, SM 60 × 73 cm

943
Title unknown
*c.*1955, SM 41 × 33 cm

944
Dangerous kissing
1955, 65·5 × 50·5 cm

Frivolous pictures

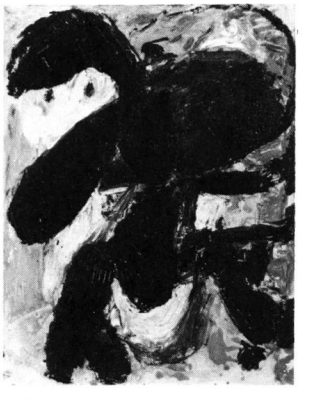
945
Pæne mennesker beregnet til udstillingspynt (Fine people intended for exhibition) 1955, 57·5 × 45·5 cm



946
Dumt svin – et selvportræt (Stupid pig – a self-portrait)
1955, 55 × 46 cm

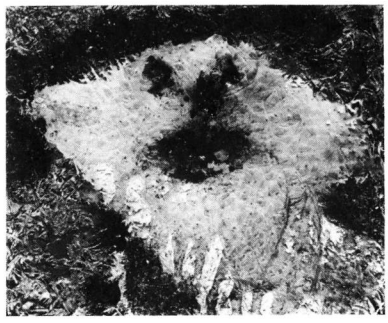
947
Brændende fugl (Firebird)
1955, oil and tinsel, 45·5 × 56 cm

948
Tele-visioner (Telly-visions)
1955, oil and tinsel, 54 × 47 cm



949
En skiderik (A turd)
1955, oil and aluminium paint (?), 57 × 45 cm

950
Lykkedyr (Mascot)
1955, oil with sand and tinsel, 38·2 × 44·2 cm



951
Untitled
*c.*1955, artificial fibre, 42 × 50 cm

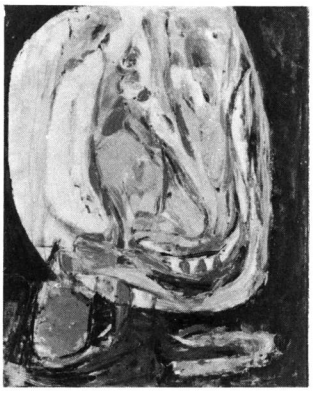
952
Untitled
*c.*1955, artificial fibre, 55 × 40 cm

953
Melmoth, II
1955, 100 × 81 cm

954
Untitled
1956, 65 × 81 cm

955
La coquette
1956, 60·5 × 50 cm

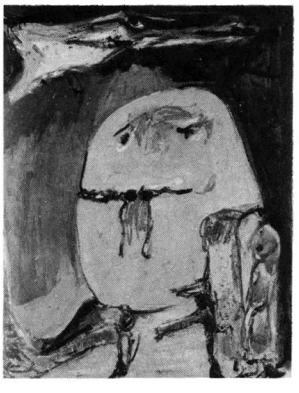
956
Camélia tuberculeuse
1956, 82 × 65 cm



957
Le petit fou
1956, 81 × 65 cm

958
La fleur du mâle
1956, 81 × 65cm

959
Dante Alighieri
1956, 130 × 95 cm



960
Guillaume Apollinaire
1956, 125 × 101 cm

961
Portrait: Goya
1956, 64 × 51 cm

962
Portrait d'un chute d'eau
1956, 66·5 × 50·2 cm

963
Lucrèce Borgia
1956, 65 × 50 cm

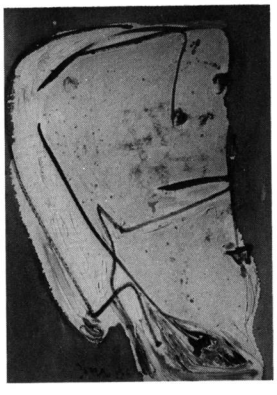
964
Ossian
1956, 81 × 65 cm

965
Portrait: Alechinsky
1956/7, 65 × 54 cm

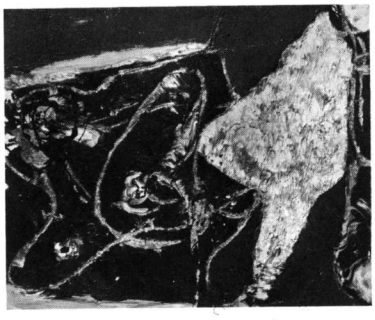
966
Portrait: Cardazzo, I
1956, 70 × 48 cm

967
Untitled
1956, 61 × 45 cm

968
Untitled
1956, 65 × 46 cm



969
Untitled
1956, 70 × 50 cm



970
Untitled
1956, 50 × 60 cm

971
Untitled
1956, 47·5 × 33 cm

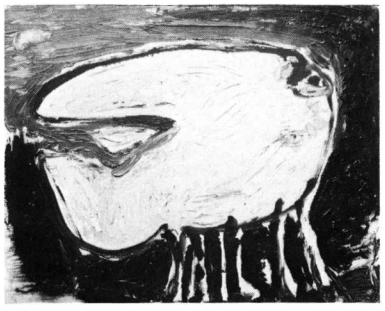
972
Untitled
1956, 50 × 32 cm

973
Le vrai macquereau
1956, 47 × 38 cm

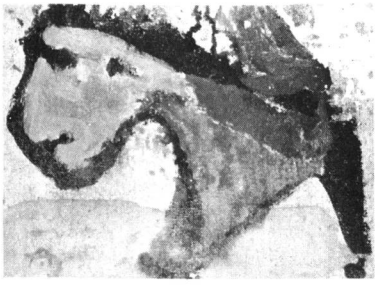
974
Portrait: Matie
*c.*1956, 50 × 40 cm

975
Untitled, 1956
41·5 × 33 cm

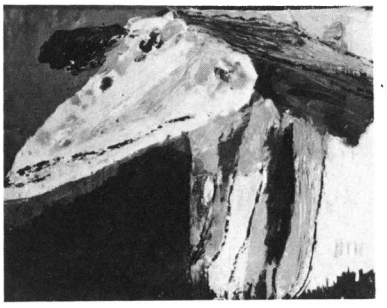
976
Viens, chérie
1956, 65 × 50 cm



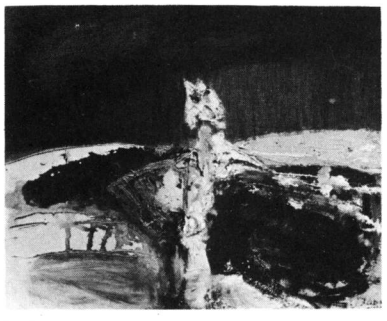
977
Carra or Kanya
1956, 50 × 64 cm



978
(Chien)
1955/6, 42·5 × 56·5 cm



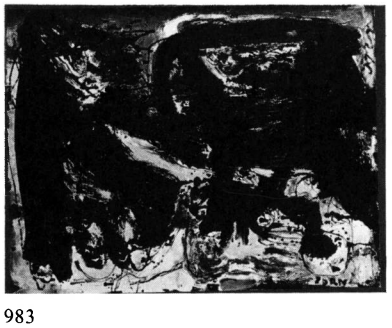
979
(Vache bleue)
1956, 47 × 60 cm



980
Untitled
1956, 54·5 × 65 cm

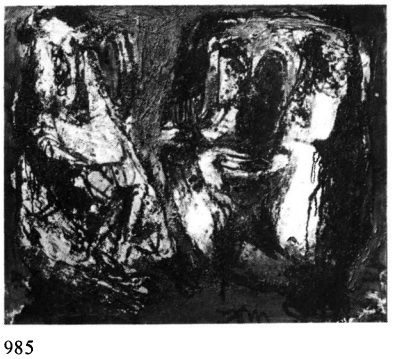
981
Tankeflugt (Scatterbrained)
1956, 103 × 87·5 cm

982
Untitled
1956, 65 × 54·5 cm



983
On suit son chemin
1956, 49·8 × 66·6 cm

984
Inquiétude collective
1956, 65 × 54 cm



985
Conversation équivoque
1956, 54 × 65 cm

986
Untitled
*c.*1956, 51 × 68 cm

987
Êtres dans le grand monde
1956, 54 × 61 cm

988
Untitled
1956, 79 × 99 cm

989
Sorcellerie d'été
1956, 54 × 65 cm

990
Le beau légionnaire
1956, 54 × 65 cm

991
Untitled
1956, 54 × 73 cm

992
Untitled
1956, 48·5 × 40 cm

993
Nocturne, I
1956, hardboard, 130 × 108 cm

994
Nocturne, II
1956, 103 × 126 cm

995
Vision nocturne
1956, 100 × 81 cm

996
Visite importune
1956, 80 × 64 cm

997
Untitled
1956, canvas mounted on hardboard
67·5 × 99 cm

998
Untitled
1956, 70 × 100 cm

999
En allant à la fête
1956, 81 × 100 cm

1000
Le débarquement
1956, 80 × 100 cm

1001
Untitled, 1956
80 × 100 cm

1001
Untitled
1956, 80 × 100 cm

1003
Rochers peuplés
1956, 81 × 65 cm

1004
Untitled
1956, 100 × 80 cm

1005
En attendant l'offrande
1956, 145 × 110 cm

1006
La grande victoire
1955/6, 127 × 104·5 cm

1007
Tu étais tel
1956, 96·5 × 128 cm

1008
Poetisk gratifikassion
(Poetic gratification)
1956, 146 × 114 cm

1009
Untitled
1956/7, 133 × 100 cm

1010
(Personnages savants)
*c.*1956, 100 × 80 cm

1011
Festa dei pesci vivi
1956, 111 × 147 cm

1012
Lettre à mon fils
1956/7, 130 × 195 cm

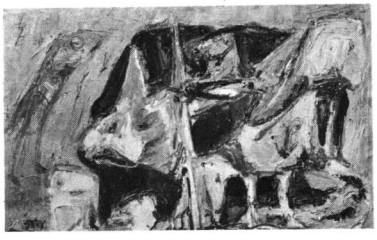
1013
Untitled
1957, 81 × 100 cm

1014
La décadence de Venise
1956/7, 100 × 80 cm

1015
La terre noire
1957, 65·2 × 56 cm

1016
Végétation angoissée
1957, 54 × 65 cm

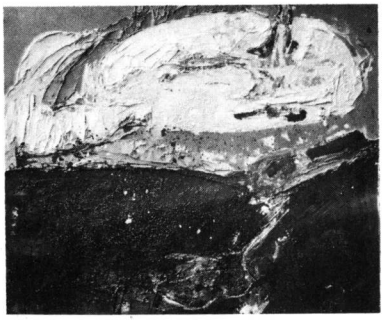
1017
Voyageur à l'âne
1957, 61 × 50 cm



1018
L'oiseau d'or et ses amis
1957, 62 × 100 cm

1019
La môme bijoux
1957, 100 × 81 cm

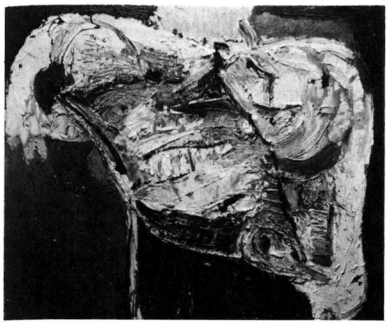
1020
C'est grâce à nous
1957, 100 × 81 cm



1021
La valée en révolte
1957, hardboard, 81 × 100 cm

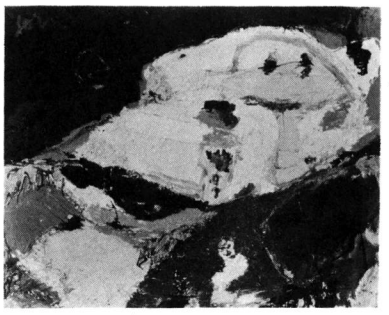
1022
L'oiseau têtu, I
1957, 100 × 81 cm

1023
Le timide orgeuilleux
1957, 100 × 81 cm



1024
Un certain sourire
1957, 81 × 100 cm

1025
Les années qui tiennent
1957, board, 100 × 81 cm



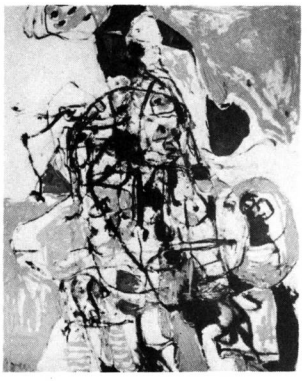
1026
Formidable fable
1957, 81 × 100 cm

1027
Le soldat et son passé
1957, 80 × 100 cm

1028
Attention, danger
1957, 100 × 81 cm

1029
Le défenseur
1957, 146 × 114 cm

1030
Projet honteux avec une jeune fille aux primeurs
1957, 100 × 80 cm



1031
Ballet immobile
1957, 162 × 130 cm

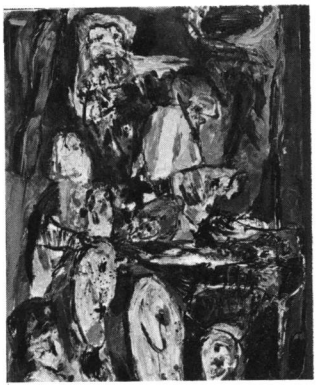
1032
Colloque sentimental
1957, 81 × 100 cm

1033
Le petit désastre
1957, 81 × 100 cm

1034
The scandal
1957, 81 × 100 cm

1035
L'oiseau têtu, II
1957, 100 × 81 cm

1036
Schwächeanflug or Langsam mühelos
1957/8, 81 × 100 cm



1037
Levée de rideau
1957, 146 × 114 cm

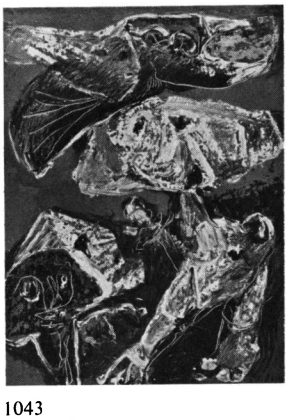
1038
Un petit rouge or Petite tache rouge
1957, 100 × 81 cm

1039
Incredible energy
1957, 147 × 114 cm

1040
La colline enchantée
1957, 146 × 114 cm

1041
Atomisation imprévue
1957/8, 130 × 97 cm

1042
Untitled
1956/7, 140 × 110 cm



1043
La demie lune
1957, 137 × 102 cm

1044
En famille, II
1957, 100·5 × 43·5 cm

1045
Choréographie de l'instant
1957, 162 × 131 cm

1046
Il cacciatore
1957, 59·5 × 73 cm

1047
L'étonnée
1957, hardboard, 100 × 81 cm

1048
La pluie
1957, 100 × 81 cm

1049
Étrange vieillissement
1957, 130 × 97 cm

1050
Alcools
1957, 162 × 130 cm

1051
En place pour le rite
1957, 60·5 × 50 cm

1052
Deuil troublé
1957, 161 × 129·8 cm

1053
Title unknown
1957, SM 100 × 81 cm

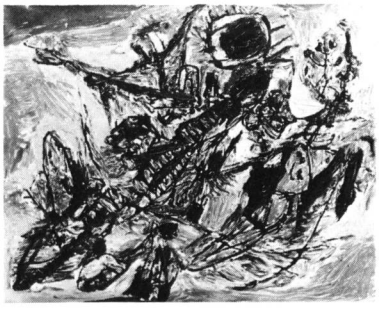
1054
Title unknown
*c.*1957, SM 70 × 85 cm

1055
Title unknown
*c.*1957, SM 100 × 80 cm

1056
Title unknown
*c.*1957, SM 65 × 81 cm

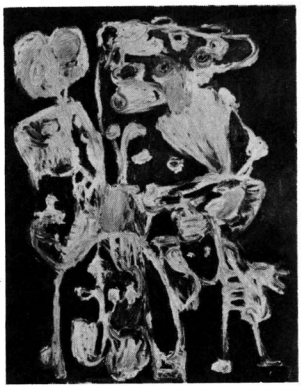
1057
Title unknown
*c.*1957, SM 100 × 80 cm

1058
Title unknown
*c.*1957, SM 114 × 146 cm



1059
Le bateau enragé
1957, 80 × 100 cm

1060
Bruyante fleur
1957, 100 × 81 cm



1061
Jardin des êtres
1957, 81 × 60 cm

1062
Le sorcier, II
1957, 104 × 71 cm

1063
Le masque
1957, 162 × 130 cm

1064
Title unknown
*c.*1957, size unknown

1065
(Portrait: Signora Albissola)
1957, Oil and ripolin on paper
150 × 100 cm

1066
Den vilde jagt (The wild chase)
1957, 80 × 100 cm

1067
Falò di San Giovanni
1957, 100 × 81 cm

1068
Portrait: Ole
1957, size unknown

1069
Portrait: Genia, I
1957, 9·2 × 12·4 cm

1070
Age d'or
1957, 60 × 40 cm

1071
Été indien
1957, hardboard ?, 100 × 81 cm

1072
Beruset foredragsholder
(Inebriated lecturer)
1957, 64·5 × 49·5 cm

1073
Untitled
1957, oil with tinsel, 100 × 80 cm

1074
Untitled
1957, 50 × 60 cm

1075
Untitled
1957, 61 × 50 cm

1076
Untitled
1956/7, canvas mounted on hardboard
64 × 54 cm

1077
Landskab fra den nyeste opdagede planet
(Landscape from the latest planet)
1957, plywood, 37·5 × 33 cm

1078
Satellite chiffonné
1957, 81 × 100 cm

1079
Untitled
*c.*1957, 65 × 53·5 cm

1080
Untitled
1958, 64 × 104 cm

1081
Nachtfest
1958, 108 × 130 cm

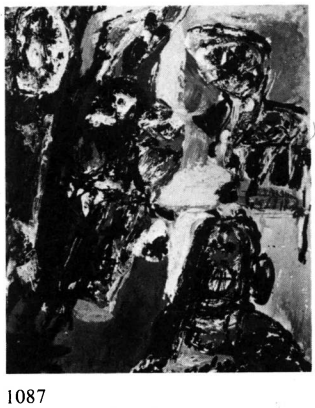
1082
Niemandsland
1958/9, 120 × 100 cm

1083
Chemin sans fin
1958, 80·5 × 98·5 cm

1084
Volte-face, I
1958, 81 × 65·5 cm

1085
Volte-face, II (monoprint of Cat.1084)
1958, carton, 81 × 65·5 cm

1086
Le streghe
1958, 150 × 100 cm



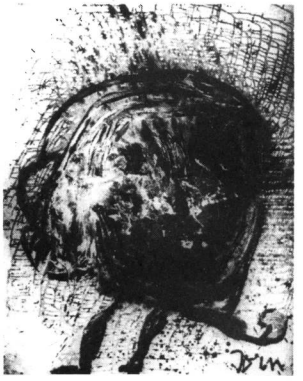
1087
Le passage des oiseaux
1958, 100 × 81 cm

1088
Sine domine
*c.*1958, 119 × 99 cm

1089
Il re dei Brucati
1958, 97·5 × 78 cm

1090
Pesca entre se stesso
1958, 114 × 145·7 cm

1091
Untitled (in collaboration with Baj)
1958, 100 × 80 cm



1092
La ronda del piacere
1958, 100 × 80 cm

1093
Après l'incendie
1958, 89 × 116 cm

1094
Promenade familiale
1958, 89 × 116 cm

1095
Il faut les garder
1958, 116 × 89 cm

1096
Les beaux légumes
1958, 116 × 89 cm

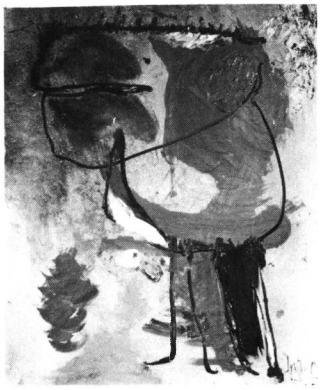
1097
Le barbu
1958, 65 × 54 cm

1098
Solennel sacrilège
1958, 162 × 130 cm

1099
Printemps
1958, 130 × 97 cm

1100
L'accrochage
1958, 97 × 130 cm

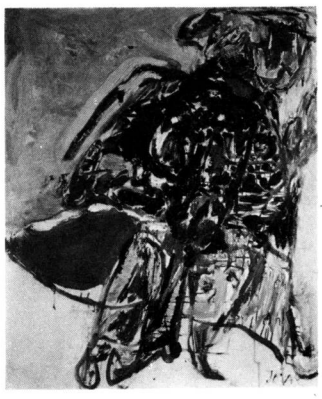
1101
Voleur volant
1958, 116 × 89 cm



1102
Monument historique
1958, 100 × 81 cm

1103
Portrait: Odilon Redon
1958, 100 × 81 cm

1104
La Joconde admirable
1958, 100 × 81 cm



1105
Promenade des amoureux
1958, 100 × 81 cm

1106
Aut-aut
1958, 81 × 100 cm

1107
La nuit blanche
1958, 81 × 65 cm

1108
Pauvre toi
1958, 97 × 130 cm

1109
Tristesse blanche
1958, 163 × 131 cm

1110
Les enfants pleurent, pleurent
1957/8, 145 × 118 cm or 130 × 97 cm

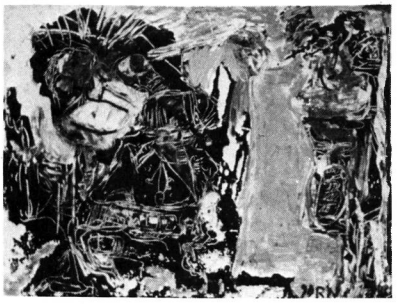
1111
Le bonheur éternel
1958, 81 × 65 cm

1112
La terre nouvelle
1958, 65 × 54 cm

1113
Les voraces
1958, 111 × 93 cm

1114
Untitled
*c.*1958, 130 × 97 cm

1115
Prosit Neujahr
1958, 145 × 118 cm



1116
Leiden tut weh
1958, 60 × 80 cm

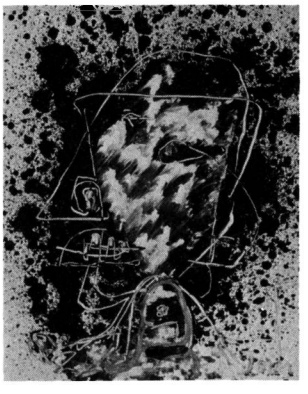
1117
Gitterleute
1958, 80 × 60 cm

1118
Vagabundenblume
1958, 80 × 60 cm

1119
Grosskopfeter
1957/8, 80 × 60 cm

1120
Das Ende einer Affaire
1958, 81 × 60 cm

1121
Durstiges Tier am Salzmeer
1958, 50 × 40 cm



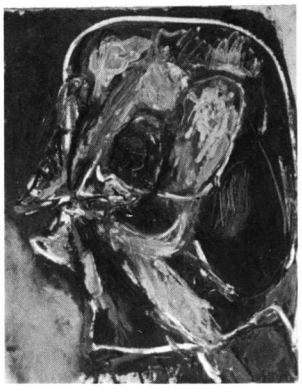
1122
Der frohe Tote
1958, 70 × 55 cm

1123
Winterkraut
1958, 80 × 60 cm

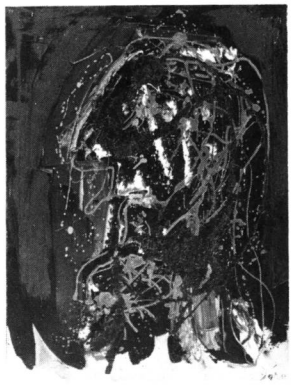
1124
They never come back
1958, 146 × 114 cm

1125
Föhnbild
1958, 100 × 80 cm

1126
Sanoyara
1958, 100 × 81 cm



1127
La passionaria
1958, 70 × 55 cm



1128
Herr Holzmann
1958, oil with lacquer and turpentine
80 × 60 cm

1129
Unter vier Augen
1958, 40 × 50 cm

1130
Brave new world
1958, 40 × 50 cm

1131
Liebeslächeln
1958, 60 × 80 cm

1132
Wippernymphen am Bahnhof
1958, 80 × 100 cm

1133
Mauerblümchen
1958, oil with lacquer, 50 × 40 cm

1134
Nänie
1958, 80 × 60 cm

1135
Lothringer Kreuz
1958, 100 × 80 cm

1136
Verlust der Mitte
1958, 114 × 146 cm

1137
Echter Kobold
1958, 50 × 40 cm

1138
Gelbes Portrait
1958, 50 × 40 cm

1139
Dandy
1958, 50 × 40 cm

1140
Die törichten Jungfrauen
1958, 100 × 120 cm

1141
Wiedersehen am Todesufer
1958, 100 × 80 cm

1142
Lustige Vorgänge
1957/8, 80 × 100 cm

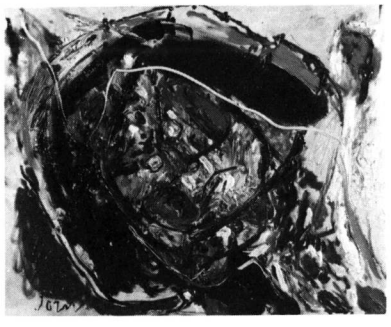
1143
Umgekehrter Ablauf
1958, 50 × 40 cm

1144
Paradentose des Adlers
1958, 80 × 100 cm

1145
Schwemme
1958, 100 × 80 cm

1146
Leda mit dem Schwan/Pelikan
1958, oil with lacquer, 100 × 80 cm

1147
Untitled
1958, 60·5 × 50·5 cm

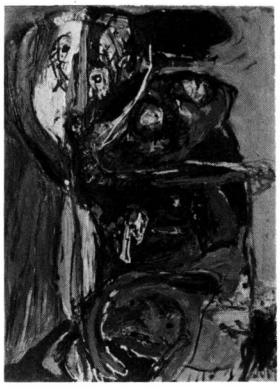


1148
Femme du 5 octobre
1958, 63·5 × 76·3 cm

1149
Memory of amnesia
1958, 50 × 61 cm

1150
Serendipity ashore
1958, 64 × 76 cm

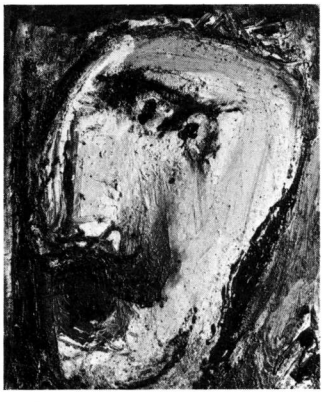
1151
Portrait of a human angel
1958/9, 76 × 64 cm



1152
Fugue
1958, 130 × 89 cm

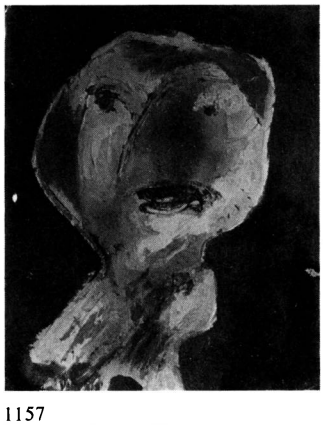
1153
Le pont
1958, 130 × 97 cm

1154
Caprice
1958, 65 × 54 cm



1155
Portrait: Cardazzo, II
1958, 53 × 47 cm

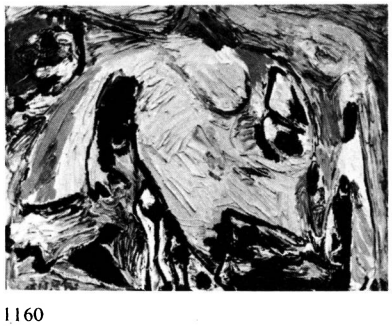
1156
Portrait: Van de Loo
1958, 43 × 53 cm



1157
Portrait: Genia, II
*c.*1958, 45·5 × 37·5 cm

1158
Serious bird
1958, 22 × 17 cm

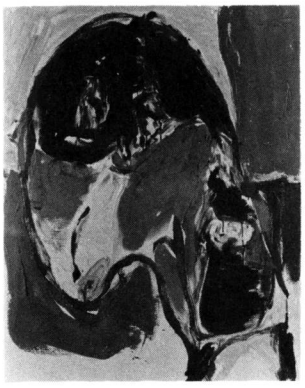
1159
Gay bird
1958, 18 × 13·5 cm



1160
Blasierter Vogel or Hungriger Vogel
1958, 60 × 80 cm

1161
Untitled
*c.*1958, 21·4 × 15·4 cm

1162
L'animal bleu
1958, 65 × 54 cm



1163
Un homme
1958, 81 × 65 cm

1164
Il destino si mangia
1958, 80 × 64 cm

1165
Londonmorgon
1958, 65 × 50 cm

1166
Untitled
1958, 65 × 65 cm

1167
Snestorm (Snowstorm)
1958, 80 × 65 cm

1168
Dox
1958, oil with sand, 64·2 × 53·5 cm

1169
Untitled
1958, 47 × 36 cm

1170
Edi pagua – nino
1958, carton, 36 × 25 cm

1171
Ausverkauf einer Seele
1958/9, 200 × 250 cm

1959

1172
L'abominable homme des neiges
1959, 146 × 114 cm

1173
Printemps '59
1959, 146 × 114 cm

1174
Varulv (Werewolf)
1959, 130 × 97 cm

1175
Untitled
1959, 100 × 81 cm

1176
Black lac blues
1959, oil with lacquer, 81 × 65 cm

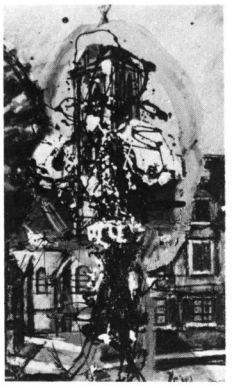
1177
Personnage candide
1959, oil with lacquer, 81 × 65 cm

1178
Solvejg
1959, 92 × 73 cm

1179
Spatenbräu
1959/60, oil with lacquer, 81 × 60 cm

1180
Le voyageur de Munich
1959, oil with ripolin and sand
79·9 × 65 cm

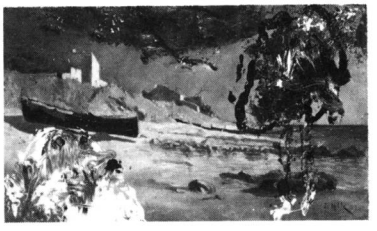
Modifications



1181
La Place de l'Église
1959, SM 63 × 38·5 cm

1182
Détournement de paysage
1959, SM 50 × 65 cm

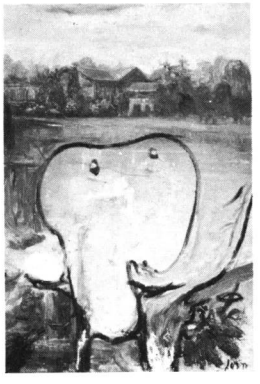
1183
Jardin public
1959, 81 × 54 cm



1184
Dans le mille
1959, 33 × 55 cm

1185
Untitled
1959, 53 × 71·5 cm

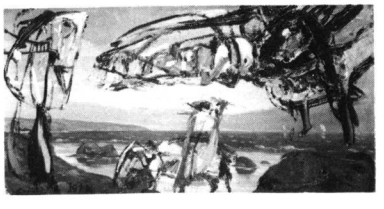
1186
Le lac des canards
1959, 40 × 65 cm



1187
Conte du Nord
1959, 81 × 54 cm

1188
Traumspiel
1959, 48 × 100 cm

1189
Arbre arbitraire
1959, 46 × 65 cm



1190
Le Hollandais Volant
1959, 50 × 100 cm

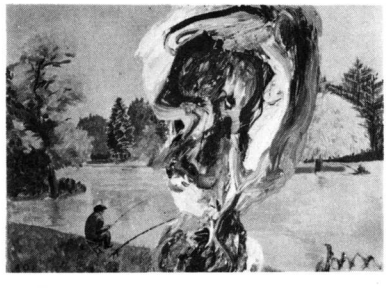
1191
Dovre Gubben
1959, 130 × 97 cm

1192
Le bon berger
1959, 50·2 × 65 cm

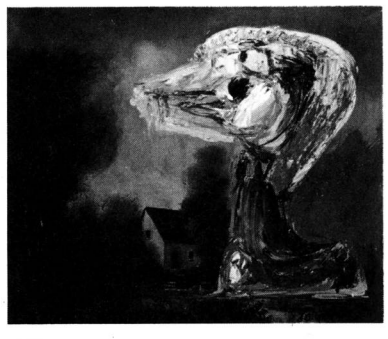
1193
La vie d'une nature morte
1959, 46 × 55 cm

1194
Promenade dans un parc
1959, 89 × 146 cm

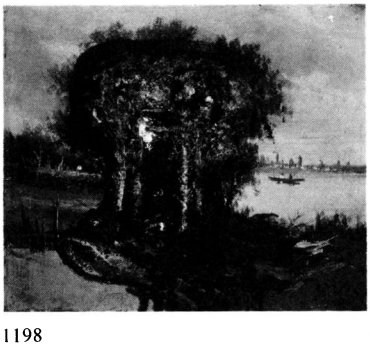
1195
Nocturne, III
*c.*1959, SM 89 × 146 cm



1196
Le pêcheur de nuages
1959, 43 × 60 cm

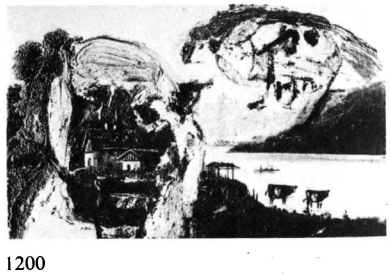


1197
Le canard inquiétant
1959, 54 × 64·5 cm

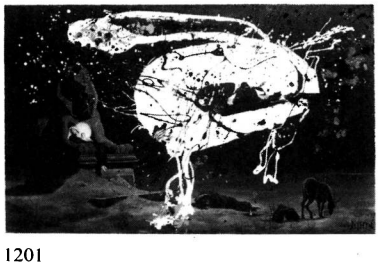


1198
Chanson d'été
1959, 46 × 55 cm

1199
Paris by night
*c.*1959, SM 53 × 37 cm



1200
La petite suisse
1959, 21 × 34·5 cm



1201
La fuite en Égypte
1959, 60 × 70 cm

1202
Extrême orientation
1959, 61 × 50 cm

1203
The little grey home in the West
1959, 48 × 100 cm

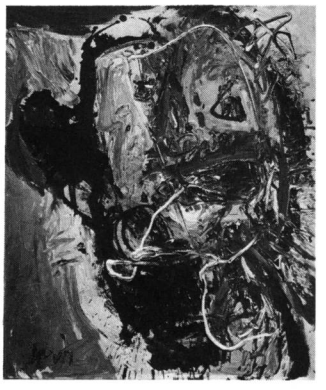
1959 (continued)

1204
Portrait: Mr Cochrane
1959, 130 × 89 cm

1205
Trois personnes regardant la lune
1959, 101 × 80 cm

1206
Prete alla spiaggia
1957–9, 138 × 102 cm

1207
Plein air with noseless horse
1959, 65 × 50 cm



1208
Ogof
1959, 73 × 60 cm

1209
Brede linier (Broad lines)
1959, 135 × 96 cm

1210
Untitled
1959, oil with sand, 60 × 50 cm

1211
Skriget i natten (The scream in the night)
1959, 60 × 73 cm

1212
Ydmyghed (Humility)
1959, 90 × 130 cm

1213
(Portræt af en særling) (Portrait of a crank)
1959, hardboard, 46 × 38 cm

1214
Hanblomst (Male flower)
1959, 47 × 29 cm

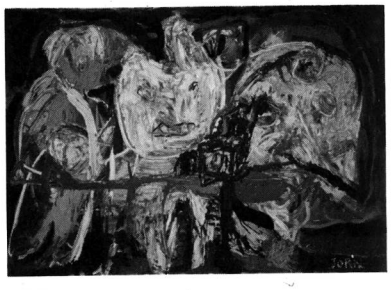
1215
Gule minder (Yellow memories)
1959, 35·5 × 25 cm

1216
Untitled
1959, oil on paper mounted on canvas
78 × 57 cm

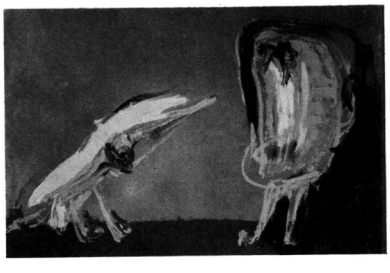
1217
Ponant
1959, SM 54 × 65 cm

1218
L'état normal
1959, 97 × 130 cm

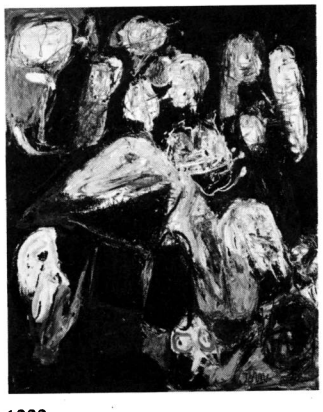
1219
Adieu beau rêve
1959/60, 89 × 130 cm



1220
Insurrection
1959, 72 × 108 cm



1221
Rencontre
1959, 65 × 100 cm

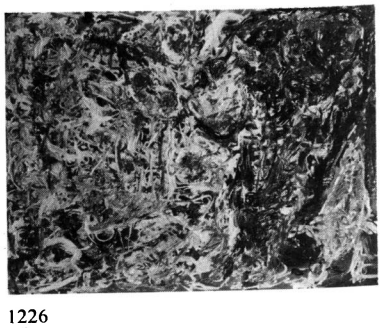


1222
Paradanar
1959, 162 × 130 cm

1223
Lac dans la petite forêt
1959, 81 × 65 cm

1224
Tarass Boulba
1959, oil with lacquer, 92 × 65 cm

1225
L'ange bleu
1959, 146 × 114 cm



1226
L'évasion
1959, 97 × 130 cm

1227
Demi-domestique
1959, 130 × 97 cm

1228
Sans bornes
1959/60, 46 × 55 cm

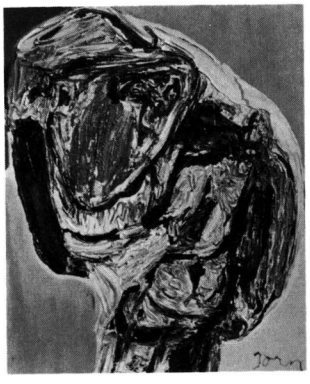
1229
Tête solaire
1959, 46 × 55 cm

1230
Rocher vif
1959, 46 × 55 cm

1960

1231
Untitled
1959/60, 61 × 51 cm

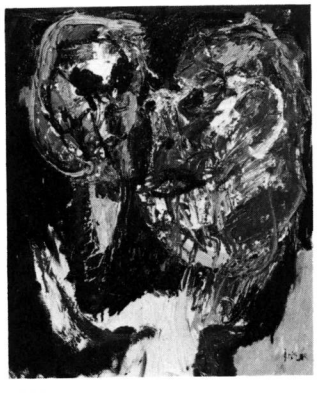
1232
Communauté de joie
1959/60, 88 × 70·5 cm



1233
Puissante faiblesse
1960, 55 × 46 cm

1234
Je te fais vomir
1960, 55 × 46 cm

1235
Guerrier miteux
1960, 55 × 46 cm

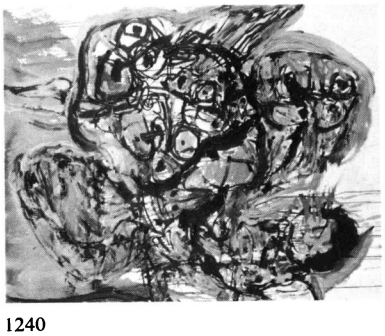


1236
Les belles têtes
1959/60, 55 × 46 cm

1237
Tête de veau saignante ou La mort de Socrate
1960, 116 × 89 cm

1238
Ballet de têtes
1960, 114 × 146 cm

1239
Le monde perdu
1960, 116 × 89 cm



1240
Bourdonnement
1960, 114 × 146 cm

1241
La double face
1960, 116 × 89 cm

1242
Blue mood
1960, 116 × 89 cm

1243
Perspective troublante
1960, 89 × 116 cm

1244
Le songe des ennuis
1960, 89 × 116 cm

1245
Attention à l'œil
1959/60, 100 × 81 cm

1246
Approche
1960, 100 × 81 cm

1247
L'homme poussière
1960, 100 × 81 cm

1248
Ma nouvelle vague
1960, 89 × 116 cm

1249
La caresse atroce
1960, 100 × 81 cm

1250
Présence lointaine
1960, 100 × 81 cm

1251
Compagnons
1960, 46 × 55 cm

1252
Hippoforme
1960, 55 × 46 cm

1253
Le cri
1960, 55 × 64 cm

1254
English victory at sea
1960, 65 × 54 cm

1255
Pastorale voluptueuse or Child's play
1960, 130 × 130 cm

1256
Promenade lyrique
1960, 89 × 130 cm

1257
Ma honte or Pickpockets
1960, 81 × 65 cm

1258
À dents serrées
1960, 65 × 81 cm

1259
Questionnaire illégitime
1960, 54 × 65 cm

1260
Douleur silencieuse
1960, 65 × 81 cm

1261
Réponse sans question
1960, 81 × 100 cm

1262
Morgenrødt (Dawn)
1960, 65 × 81 cm

1263
Lombardo caduto
1960, 50 × 40 cm

1264
Vagt (Guard)
1960, 40 × 50 cm

1265
Ensom vandrer (Lonely wanderer)
1960, 53 × 40 cm

1266
Rødt lys (Red light)
1960, 65 × 54 cm

1267
Halbstarke
1960, 40 × 55 cm

1268
La sposa senza gambe
*c.*1960, size unknown

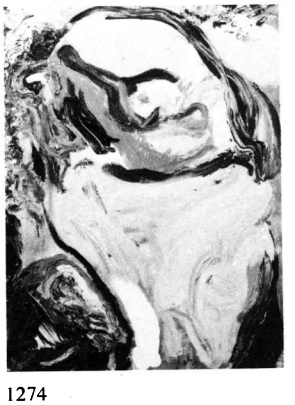
1269
Zynische Kontrolle
1960, 60 × 80 cm

1270
Herbstreigen
1960, 116 × 89 cm

1271
Über Berg und Tal
1960, 80 × 60 cm

1272
Marché orange
1960, 75 × 70 cm

1273
Giesinger Frühlingsbraut
1960, 65 × 50 cm



1274
Nachdenkliches Opfer
1960, 80 × 60 cm

1275
Eine harte Nuss
1960, 89 × 116 cm

1276
Hexogrammatisches Konstruktionsprojekt
1960, 60 × 80 cm

1277
Lüfterbild
1959/60, 116 × 89 cm

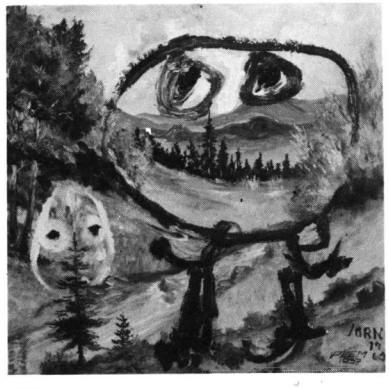
1278
Loreley
1960, 50 × 40 cm

1279
Gelée royale
1960, 40 × 50 cm

1280
Odin und Eurydike
1960, 89 × 116 cm

1281
Mater profana
1960, 81·5 × 51 cm

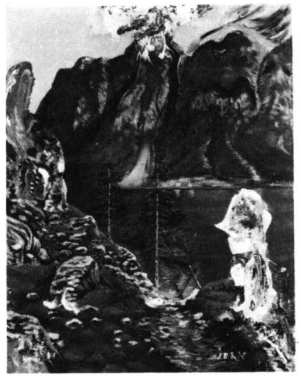
1282
Abendständchen
1960, 55 × 40 cm



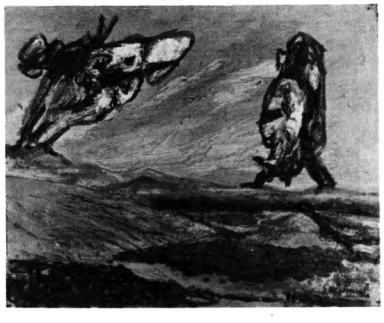
1283
Lockung
1960, 56 × 60 cm

1284
Hirschbrunst im Wilden Kaiser
1960, 90 × 120 cm

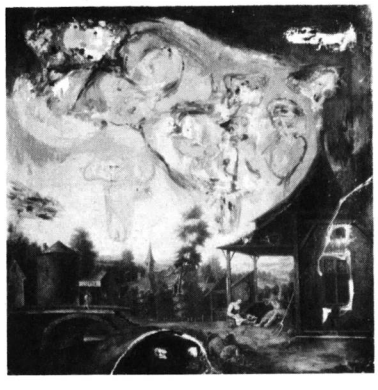
1285
Untitled
1960, 40·5 × 50·5 cm



1286
Untitled
1960, 58 × 45 cm

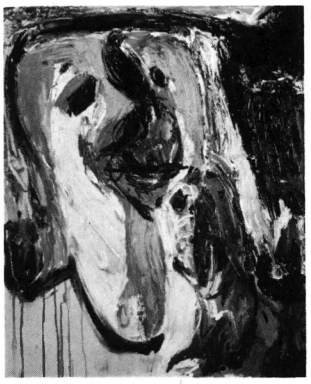


1287
The top of the world or Gay day
1960, 32·5 × 40·5 cm



1288
L'aube imprévue
1960–2, 96 × 94 cm

1289
Le gros temps
1960, 65 × 81 cm



1290
De père en fils
1960, 81 × 65 cm

1291
Le creux au ventre
1960, 130 × 97 cm

1292
Le trainard
1960, 65 × 54 cm

1293
La dolce vita, I
1960, 50 × 65 cm

1294
Stalingrad, no man's land or The mad laughter of courage
1956, 1957–60, 1967, 1972, 350 × 540 cm

1295
Untitled
1960, 114 × 144 cm

1296
Something rotten
1960, 146 × 114 cm

1297
La propriété unique
1960, 100 × 81 cm

1298
La victoire de l'erreur
1960, 130 × 195 cm

1299
Joy squashed
1960, 130 × 97 cm

1300
Untitled
*c.*1960, 89 × 115 cm

1301
Bâtard
1960, 35 × 27 cm

1302
Fumiste
1960, 35 × 27 cm

1303
Chéri-Bibi
1960, 35 × 27 cm

1304
Montagne des survivants
1960, 81 × 100 cm

1305
Le soliloque
1960, 45 × 55 cm

1306
La rue
1960, SM 60 × 73 cm

1307
Dead drunk Danes
1960, 130 × 200 cm

1308
Green ballet
1960, 150 × 200 cm

1309
La belle bête
1960, 81 × 100 cm

1310
Untitled
1960, 50·3 × 40 cm

1311
Untitled
1960, 81 × 100 cm

1312
Untitled
*c.*1960, 60·5 × 50 cm

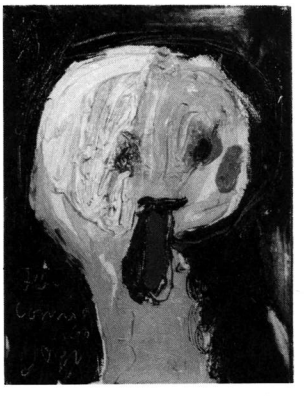
1313
Portrait: Victor Hugo
1959/60, 61 × 46 cm

1314
Untitled
1960, 46 × 38 cm

1315
Portrait: Gaston Bachelard, I
1960, 65 × 81 cm

1316
Portrait: Gaston Bachelard, II
1960, 81 × 65 cm

1317
Untitled
1960, 24·2 × 18·3 cm



1318
Untitled
1960, 24·3 × 18·6 cm

1319
Untitled
1960, hardboard, 24 × 18 cm

1320
Foule folle
1960, 114 × 146 cm

1321
Le rossignol monstrueux/amoureux
1960, 65 × 81 cm

1322
Oui, chéri
1961, 46 × 38 cm

1323
L'assassin sentimental
1961, 73 × 92 cm

1324
La rose féroce
1961, 130 × 97·5 cm

1325
Dompteur des dames
1961, 92 × 73 cm

1326
Retour d'âge
1961, 130 × 97 cm

1327
Gravitation mélancolique
1961, 65 × 81 cm

1328
Debout devant
1961, 73 × 92 cm

1329
Le repos des ailes
1961, 92 × 73 cm

1330
Le bateau enchanté
1961, 81 × 65 cm

1331
Désir sans nom
1961, 81 × 65 cm

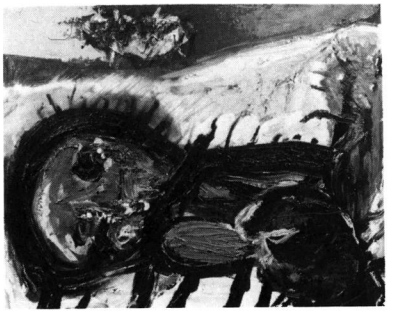
1332
Le futile enchaînement
1961, 81 × 65 cm

1333
Donna Vera Prima
1961, 130 × 97 cm

1334
Le ciel jaune
1961, 130 × 162 cm

1335
Fertilité sousdéveloppée
1961, SM 65 × 81 cm

1336
Title unknown
1961, 81 × 65 cm



1337
Underdeveloped ferocity
1961, 65 × 81 cm

1338
Underdeveloped insult (?)
1961, 81 × 65 cm

1339
Imbécilité sousdéveloppée
1961, 80 × 59 cm

1340
Underdeveloped disgust
1961, 65 × 81 cm

1341
Underdeveloped nostalgia
1961, 81 × 65 cm

1342
Underdeveloped enthusiasm
1961, 65 × 81 cm

1343
To be that is the question, to become that is the answer
1961, 130 × 97 cm

1344
Suicide de Monsieur H.
1961, 130 × 97 cm

1345
Underdeveloped melancholy
1961, 81 × 65 cm

1346
Horned beef
1961, 97 × 130 cm

1347
Foreigners facing the future
1961, 65 × 81 cm

1348
Untitled
1961, 98 × 132 cm

1349
Advanced anti-geometric space
1961, 81 × 65 cm

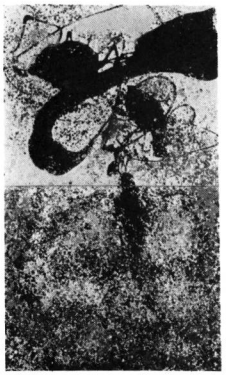
1350
Untitled
1961, 97 × 130 cm

1351
Solidarity
1961, 81 × 65 cm

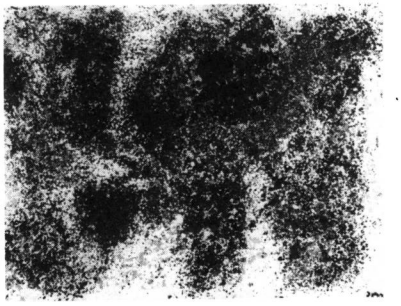
1352
Untitled
1961, 46 × 38 cm

1353
Homme tort (?)
1961, 46 × 23 cm

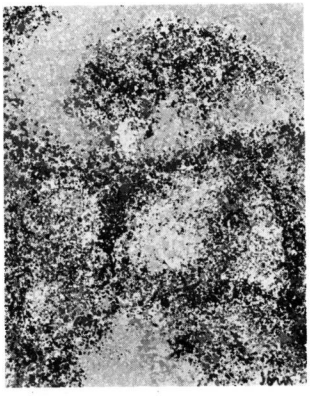
Luxury paintings



1354
The vegetable cell and its private properties
1961, 100 × 65 cm



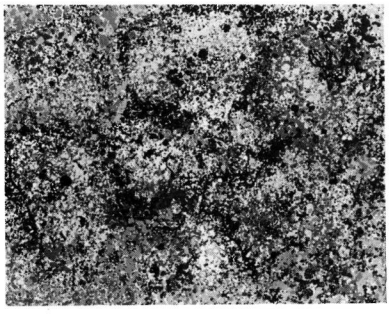
1355
The blossom of the blonderboss
1961, 73 × 92 cm



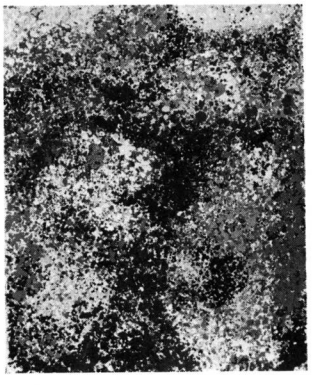
1356
Pro clam a shun
1961, 81 × 65 cm

1357
Danno the Dane
1961, 65 × 54 cm

1358
Tycho Brahe
1961, 65 × 54 cm



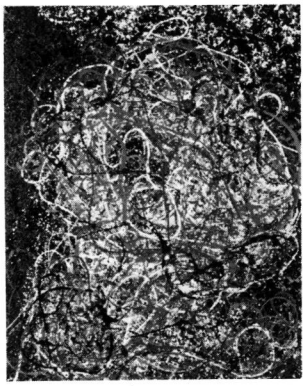
1359
Hourihaleine
1961, 65 × 81 cm



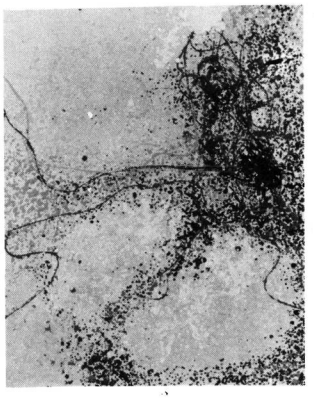
1360
Fugabollags
1961, 65 × 54 cm

1361
Finnfinn the fainéant
1961, 54 × 65 cm

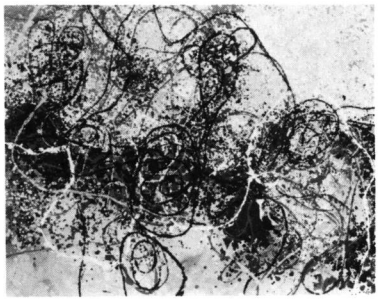
1362
Enobarbar
1961, 65 × 54 cm



1363
Shem the Gracehoper
1961, 92 × 73 cm

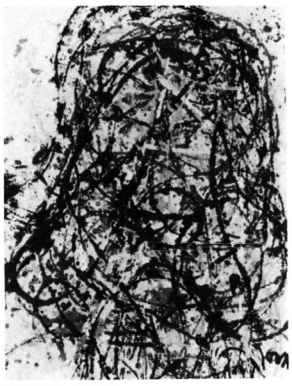


1364
Narcolepts on the Lake of Coma
1961, 81 × 65 cm

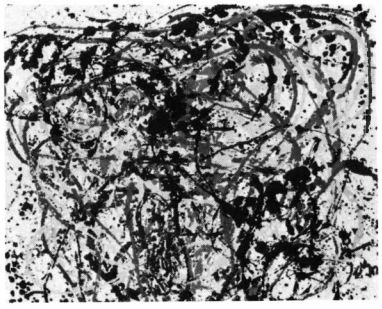


1365
Phornix Park
1961, 67·5 × 82·2 cm

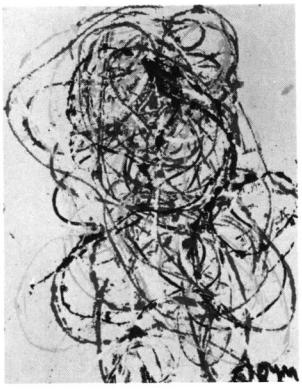
1366
Dialytics
1961, 35 × 27 cm



1367
Linkling class girl
1961, 35 × 27 cm



1368
Miss Yiss you fascinator
1961, 33 × 41 cm

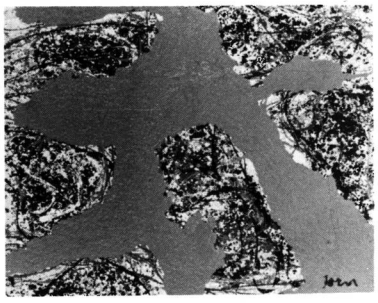


1369
Plurabella
1961, 41 × 33 cm

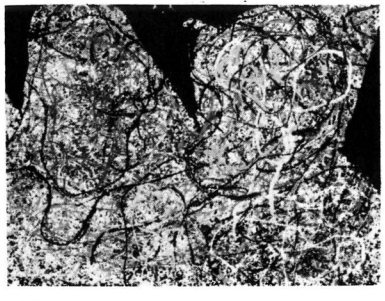
1370
Yggdrassel man
1961, 65 × 50 cm

1371
Shaun the Ondt
1961, 81 × 65 cm

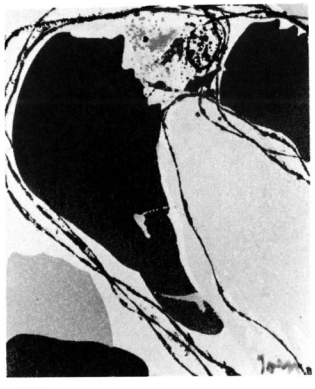
1372
Allysloper
27 × 22 cm



1373
Big Willingdone Mormorial Tallowscoop
Wounderworker
1961, 65 × 81 cm

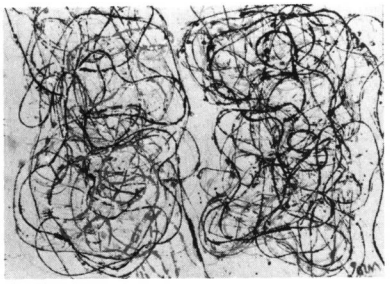


1374
Chaosmos
1961, 73 × 92 cm

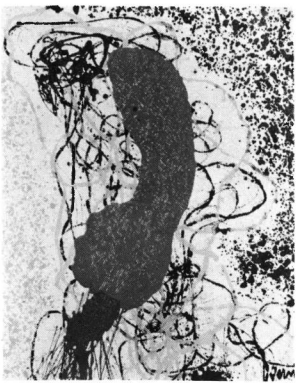


1375
Wakenupriseandprove
1961, 55 × 46 cm

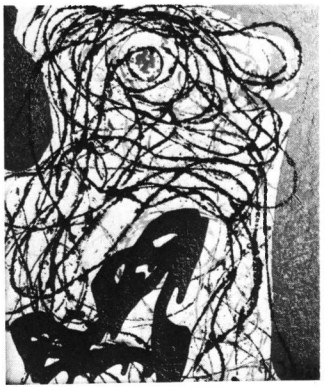
1376
The Madadam Vantura Grossguy
1961, 55 × 46 cm



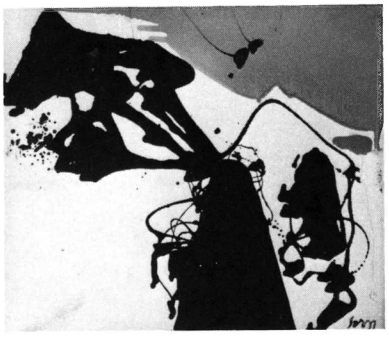
1377
Formis and Cigalette
1961, 54 × 73 cm



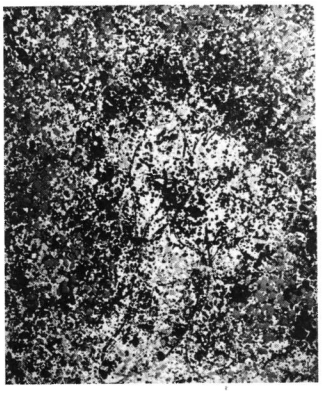
1378
Allmen
1961, 80·5 × 64·3 cm



1379
Untitled
1961, 55 × 46 cm

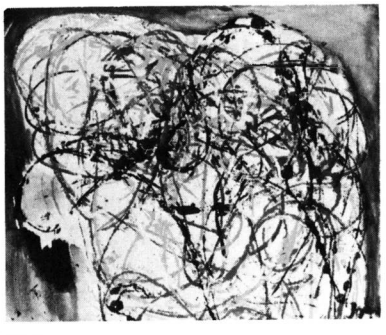


1380
Untitled
1961, 56 × 54·7 cm



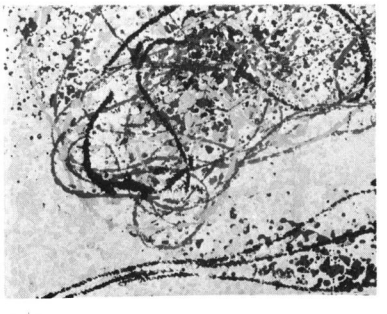
1381
Untitled
1961, 65 × 54 cm

1382
Superimposed ambivalence
1961, 35 × 27 cm

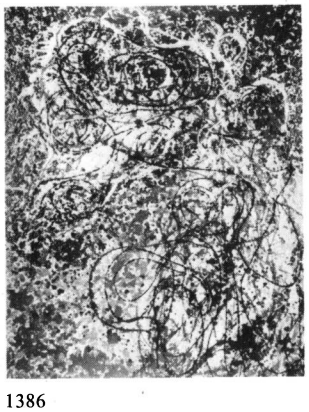


1383
Smoky Joe
1961, 30 × 41 cm

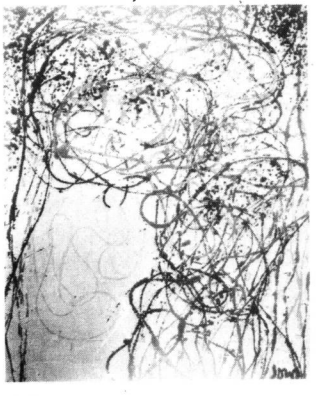
1384
Untitled
1961, 65 × 54 cm



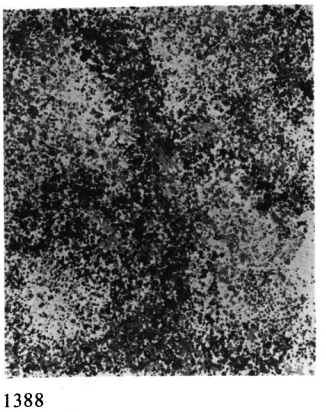
1385
Untitled
1961, 27 × 35 cm



1386
The great sommbody within the omniboss
1961, 81 × 65 cm



1387
Torre Ingletears
1961, 65 × 50 cm



1388
Untitled
1961, 65 × 54 cm

1389
H. C. Echoland
1961, 130 × 162 cm

1390
Le spectateur invisible
1961, 100 × 81 cm

1391
Le russe rouge
1961, 46 × 38 cm

1392
Quand tout sera fait
1961, 97 × 130 cm

1393
You are crazy-go
1961, 97 × 130 cm

1394
Pin-up
1961, 54 × 65 cm

1395
Manque de chaleur
1961, 41 × 33 cm

1396
Noël joyeux
1961, 33 × 41 cm

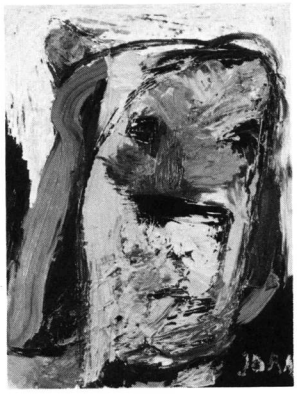
1397
Bavardage imprévisible
1961, 92 × 73 cm

1398
Horizons troublés
1961, 97 × 130 cm

1399
Le soleil m'emmerde
1961, 162 × 130 cm

1400
L'idole se promenant
1961, 65 × 54 cm

1401
Reise nach Toronto
1961, 50 × 40 cm



1402
(Der Kopf)
1961, 80 × 60 cm

1403
Bodil
1961, 81 × 65 cm

1404
Untitled
1961, 46 × 38 cm

1405
Horisont bougiar dographique
1961, 40 × 50 cm

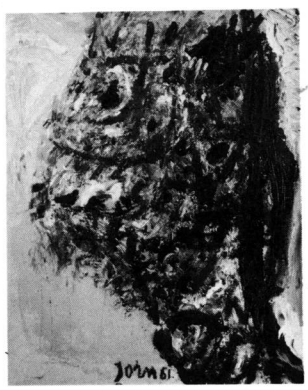
1406
Tabou l'intouchable
1961, 40·3 × 50·6 cm

1407
Untitled
1961, 41 × 33 cm

1408
Far og søn (Father and son)
1961, 43 × 36 cm

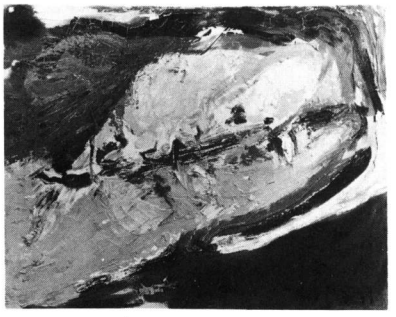
1409
Drakabygget
1961, 120 × 100 cm

1410
Blue Monday
1961, 50 × 40 cm



1411
Grin
1961, 50 × 40 cm

1412
Portrait: Jytte
1961, canvas mounted on hardboard
41 × 33·5 cm



1413
Le couple
1961/2, 40 × 50 cm

1414
Dichter und Denker
1962, 100 × 81 cm

1415
Brand (Fire)
1962, 46 × 38 cm

1416
Le regard au dos
1962, 75 × 49 cm

1417
Appassionata
1962, 114 × 146 cm

1418
Triplerie
1962, 65 × 54 cm

1419
Le fils en Suisse
1962, 55 × 46 cm

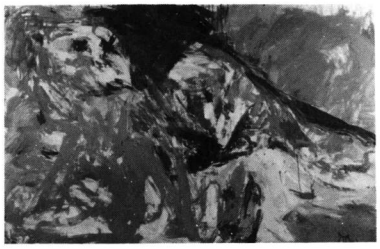
1420
En face
1962, 73 × 60 cm

1421
Happy pigs
1962, 81 × 65 cm

1422
Portrait of a poet as a young prisoner
1962, 81 × 65 cm

1423
The black smile
1962, 81 × 65 cm

1424
Nothing happens
1962, 130 × 195 cm



1425
The blow
1962, 130 × 195 cm

1426
The green language
1962, 60 × 73 cm

1427
A look into the past, London
1962, 60 × 73 cm

1428
Soap show for Joe Soap
1962, 73 × 60 cm

1429
Untitled
1962, 65·2 × 50·8 cm

1430
Abstractminded figure
1962, 82 × 65 cm

1431
Le fond infini
1962, 100 × 81 cm

1432
Le futur qui passe
1962, 146 × 97 cm

1433
Le voilà de retour
1962, 146 × 114 cm

1434
Dyndet (Muddy)
1962, 46 × 38 cm

1435
Dragelse (Attraction)
1962, 46 × 38 cm

1436
La vie en rose
1962, 146 × 114 cm

1437
Nitchevo
1962, 81 × 60 cm

1438
Micitici
1962, 46 × 38 cm

1439
Il se laisse faire
1962, 100 × 73 cm

1440
Sourire heureux/nerveux
1962, 33 × 41 cm

1441
Bloomsday
1962, 81 × 65 cm

1442
Secret à sauver
1962, 60 × 73 cm

1443
Sieste poétique
1962, 46 × 55 cm

1444
Foute brestiale
1962, 65 × 81 cm

1445
Roussignoble
1962, 73 × 60 cm

1446
Lokodomo
1962, 60 × 81 cm

1447
À la limite noire
1962, 73 × 60 cm

1448
L'éternelle barbe rouge
1962, 73 × 60 cm

1449
Pauvre poète
1962, 81 × 65 cm

1450
Douceur à contre cœur
1962, 60 × 73 cm

1451
L'intransigeant
1962, 81 × 65 cm

1452
La montagne de genièvre
1962, 81 × 65 cm

1453
De svævende vande
(Gliding waters)
1962, 80 × 110 cm

1454
For rødt lys (At the red light)
1962, 65 × 81 cm

1455
Ça se voit
1962, 65 × 50 cm

1456
Moppedreng (Hot-shot Charlie)
1962, 72 × 60 cm

1457
Blomster skal visne (Flowers must wither)
1962, 60 × 73 cm

1458
Konfetti (Confetti)
1962, 50 × 40 cm

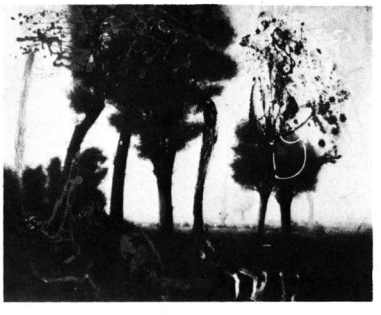
1459
Title unknown
*c.*1962, size unknown

1460
Dem derude (Those out there)
1962, 81 × 65 cm

1461
Gensyn (Meeting again)
1962, 50·3 × 35·3 cm

1462
Morgendrøm (Morning dream)
1962, 52 × 36 cm

1463
Taarbæk blues
1962, 60 × 73 cm



1464
Fransk landskab med skyggevirkninger
(French landscape with cloud effects)
1962, 77 × 98 cm

1465
Doggerdang (Doggerboom)
1962, 73 × 55·5 cm

1466
Dagdrøm (Daydream)
1962, 35 × 27 cm

1467
Untitled
1962, 38 × 30 cm

1468
Jomfrubjerget (The virgin mountain)
1962, 65·5 × 145 cm

1469
Chrysanthemen (Chrysanthemum)
1962, 104 × 82·5 cm

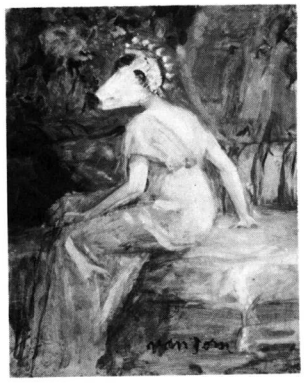
1470
Herr Wiesenpräsident von Edelstoff
1962, 48 × 42 cm

New disfigurations

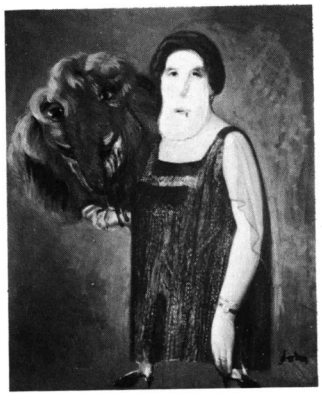
1471
Lapin
1962, 41 × 27 cm

1472
Choux
1962, 210 × 117 cm

1473
Poussin
1962, 66 × 54 cm

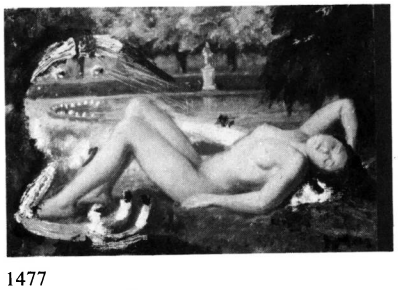


1474
Cocotte en sucre
1962, 35 × 27 cm



1475
La dolce vita, II
1962, 100·5 × 81·5 cm

1476
Souries rue froide
1962, 65 × 54 cm



1477
En attendant Godot
1962, 27 × 41 cm

1478
Le barbare et la berbère
1962, 130 × 89 cm

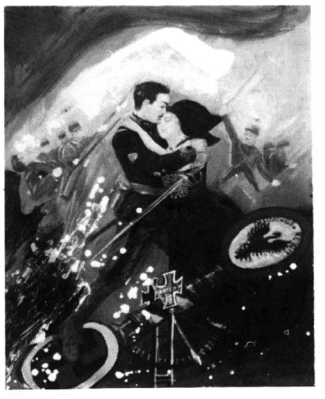
1479
Hercule submergé
1962, 72 × 55 cm

1480
Les mégatonomanes se regganent
1962, 55 × 67 cm

1481
Les bersaerk sont parmis nous
1962, 46 × 38 cm

1482
Héros au dos
1962, 52 × 33 cm

1483
Les pommes d'Adam
1962, 55 × 46 cm

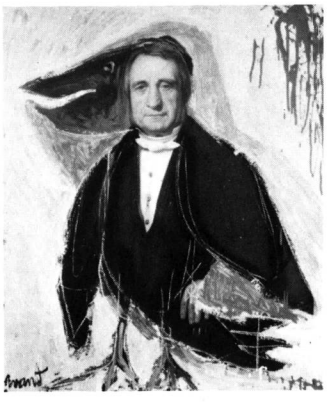


1484
L'amour s'avance sur la balance
1962, 41 × 33 cm

1485
Une tête comme ça
1962, 33 × 25 cm

1486
Le cocuisinier
1962, canvas mounted on hardboard
31·9 × 23·7 cm

1487
Il faut porter la fortune du bonheur
1962, 81 × 65 cm



1488
Deux pingouins (diptych)
1962, 162 × 200 cm

1488

1489
Faustrold
1962, 55 × 46 cm

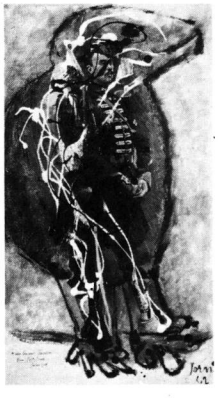
1490
L'avant-garde se rend pas
1962, 73 × 60 cm

1491
Ainsi on s'ensor
1962, 60 × 43 cm

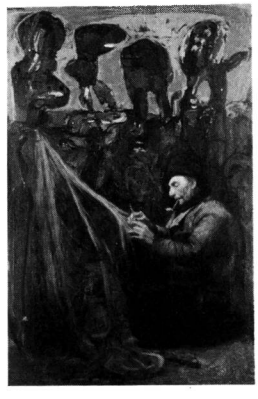
1492
Grand baiser au Cardinal d'Amérique
1962, 92 × 73 cm

1493
Fraternité avant tout
1962, 103 × 72·5 cm

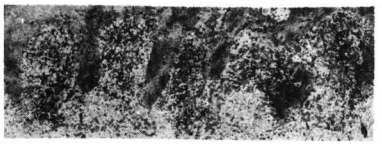
1494
Untitled
*c.*1962, 72 × 59 cm



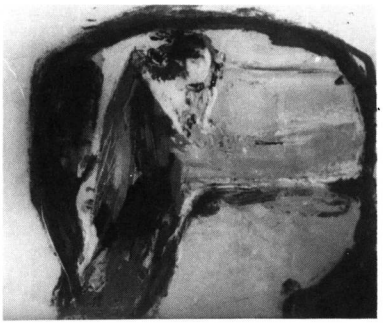
1495
Heltedyret (The hero beast)
1962, 45 × 25·5 cm



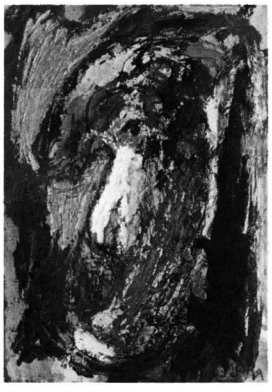
1496
Le pêcheur
*c.*1962, 100 × 65 cm



1497
Untitled
1960–2, 38 × 102 cm



1498
Untitled
*c.*1962, 38 × 46 cm



1499
(Self-portrait)
1962, 27·3 × 18·8 cm

1500
White spring beard
1962, 27 × 22 cm

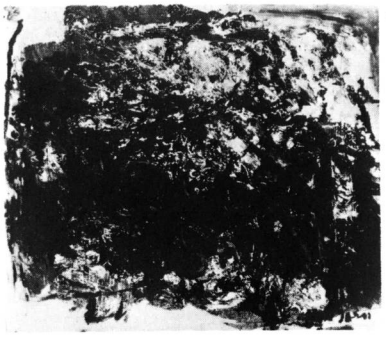
1501
Christian the first
1962, 71 × 61 cm

1502
Winterreise
1962–5, 73 × 60 cm

1503
Suspendu vers le vert
1962, 81 × 65 cm

1963

1504
De levende sjæle (The living souls)
1963, 150 × 100 cm



1505
Vejarbejde (Road works)
1963, 44 × 52 cm

1506
Succesdreng (Lucky Jim)
1963, 52 × 44 cm

1507
Når tankerne brænder
(When thoughts catch alight)
1963, 60 × 73 cm

1508
Mobpub
1963, 73 × 60 cm

1509
I den kolde sne (In the cold snow)
1963, 46 × 33 cm

1510
Den røde sky (The red cloud)
1963, 38 × 46 cm

1511
The hidden animal
1963, 40 × 47 cm

1512
Nok sagt (Enough said)
1963, 81 × 65 cm

1513
Veteran
1963, 51 × 45 cm

1514
Uventet lykke/møde
(Unexpected luck/meeting)
1963, 46 × 38 cm

1515
Et vintereventyr (A winter adventure)
1963, 103·5 × 140 cm

1516
Sir Price
1963, 102 × 79 cm

1517
Days have gone
1963, 144 × 110 cm

1518
The garden of eating flowers
1963–5, 100 × 80 cm

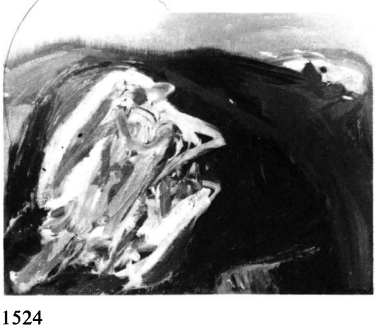
1519
Så som så i fugleperspektiv lidt fra oven
(A sort of bird's eye view from slightly above)
1963–5, 54 × 65 cm

1520
Lykseligheds ø (Isle of Bliss)
1963–5, 145 × 138 cm

1521
Huckepack Depp
1963, 146 × 114 cm

1522
L'écume d'une nouvelle vague
1963–70, 138 × 200 cm

1523
Die Nachfolge
1963, 116 × 89 cm



1524
Mondjäger
1963, 97 × 130 cm

1525
Toppeace or Gipfelruhe
1963, 97 × 130 cm

1526
Etwas bleibt
1963, 130 × 97 cm

1527
Los geht es wieder
1963, 130 × 97 cm

1528
Das böse Jahr
1963, 146 × 114 cm

1529
Am unbekannten Ufer
1963, 97 × 130 cm

1530
Der Maler vom Walchensee
1963, 65 × 54 cm

1531
Die verlorene Zeit
1963, 100 × 81 cm

1532
Und dann ?
1963–5, 65 × 54 cm

1533
Im Flügelschlag der Schwäne
1963, 199·7 × 301 cm

1534
Die Brücke
1963–70, 89·5 × 116·2 cm

1535
Im Dunkeln herumtasten
1963, 81 × 100 cm

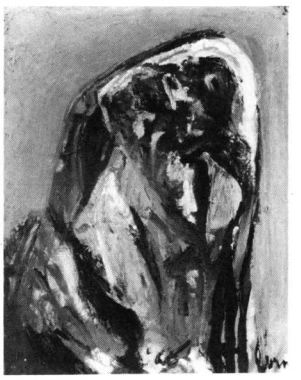
1536
Der heilige Froschmann
1962/3, 114 × 146 cm

1537
Comme si les cygnes chantent
1963, 146 × 114 cm

1538
Down to earth, lonely birth
1963, 100 × 150 cm

1539
Where to go
1963, 50 × 40 cm

1540
The power and the élite
1963, 50 × 40 cm



1541
Et hundeliv (A dog's life)
1963, 50 × 40 cm

1542
Figliolo
1963, 65 × 81 cm

1543
Promenade des arbres
1963, 50 × 40 cm

1544
Au coin
1963, 50 × 40 cm

1545
La lumière orange
1963, 61 × 50 cm

1546
On s'étonne du combat
1963, 50 × 61 cm

1547
Sans rancune
1963, 50 × 40 cm

1548
Gueule de nuit
1963, 50 × 40 cm

1549
Échange unilatéral
1963, 81 × 65 cm

1550
Choc de retour
1963, 50 × 40 cm

1551
Jeune vieillard
1963, 73 × 60 cm

1552
Poursuite perpetuelle
1963, 100 × 73 cm

1553
(Testa rossa)
1963, 50 × 40 cm

1554
Untitled
1963/4, 55·5 × 46 cm

1964

1555
Allegretto furbo
1964–70, 162 × 130 cm

1556
La prairie
1964, 81 × 65 cm

1557
Brokigt bråk (Patchy quarrel)
1964, 140 × 103 cm

1558
Untitled
1964, 141 × 105 cm

1559
Le sauvage
1964, 46 × 41 cm

1560
Forellenzüchter
1964, 65 × 81 cm

1561
Ein Draussenstehender
1964, 89 × 116 cm

1562
Überzeugung
1964, 60 × 73 cm

1563
Tauwetter
1964, 54 × 65 cm

1564
Gotlandfabel
1964–6, 140 × 100 cm

1565
(Viking med blåt skæg)
(Viking with blue beard)
1964, 30 × 34 cm

1566
Stränderna (The beaches)
1964, 110 × 140 cm

1567
Kønne blomster (A fine bunch)
*c.*1964, 55 × 46 cm

1568
Da de kom (When they come)
1964, 100 × 73 cm

1569
Noblesse oblige
1964, 140 × 110 cm

1570
Den reflekterende Nystamand
(The thoughtful man from Nysta)
1964, 108 × 79 cm

1571
Den röda drömmen (The red dream)
1964, 108 × 79 cm

1572
På bunden (At bottom)
1964, 92 × 65 cm

1573
Där står de (There they stand)
1964, 92 × 65 cm

1574
Hemse
1964, 54 × 54 cm

1575
Den vita skuggan (The white shadow)
1964, 54 × 54 cm

1576
Skörd (Harvest)
1964 and 1968, 108 × 139 cm

1577
Mod strømmen (Upstream)
1964, 91 × 67 cm

1578
Valborgsaften (Walpurgis Night)
1964, 90 × 70 cm

1579
Skyerne (Clouds)
1964, 92 × 68 cm

1580
Untitled
1964, 66 × 90 cm

1581
Betrængte komplekser
(Constrained complexities)
1964, 70 × 90 cm

1582
Den blonde hede (The hot blonde)
1964–8, 100 × 73 cm

1583
Den hellige have (The holy garden)
1964, 68 × 90 cm

1584
Ennui rapide
1962–4, 65 × 81 cm

1585
Untitled
1964, 33 × 30 cm

1586
Gang (Walk)
1964, 30 × 33 cm

'Glimpses of the obvious' series

1587
Det blå øje (The blue eye)
1964, 24 × 33 cm

1588
Tegn (Sign)
1964, 33 × 24 cm

1589
Gråvejr (Overcast)
1964, 24 × 33 cm

1590
Øjesten (Blue-eyed boy)
1964, 33 × 24 cm

1591
Opløftelse (Exaltation)
1964, 33 × 24 cm

1592
Nat (Night)
1964, 24 × 33 cm

1593
Det gule land (The yellow land)
1964, 24 × 33 cm

1594
Velfærd (Welfare)
1964, 33 × 24 cm

1595
Tidehverv (Times change)
1964, 33 × 24 cm

1596
Dansemus i nordlys
(Flapper in polar light)
1964, 33 × 24 cm

1597
Untitled
1964, 24 × 33 cm

1598
Miss Maida Vale
1964, 46 × 38 cm

1599
Grande fatigue
1964, 116 × 89 cm

1600
White night fright
1964, 46 × 38 cm

1601
Den sultne kat (The hungry cat)
1964, 103 × 71 cm

1602
Drengestregerne (Boyish tricks)
1964, 75·5 × 95 cm

1603
Dagen i dag (The day to-day)
1964, 50 × 40 cm

1604
Untitled
1964, 20 × 22 cm

1605
How to make decisions
1964/5, 92 × 73 cm

1606
Le pays des gottes
1964/5, 206 × 172 cm

1607
En Silkeborg fisker (A Silkeborg fisherman)
1964, 62 × 52 cm

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Abbreviations and special terms

All the measurements are in centimetres, height before width, unless otherwise stated. Numerals in parentheses imply uncertain dates, the pages of unpaginated texts, or unnumbered entries in exhibition catalogues. The Studio Book (Bibl. 60) contains Danish words which are translated below and marked '(SB)'. In Danish aa/å are alternative spellings.

A	Augustinci, Galerie Rive Gauche (SB)
App.	Appendix to the catalogue
Bibl.	Bibliography
Blaa	Blue (SB)
Cat.	Catalogue of oil paintings
Charl.	Charlottenborg exhibition hall (SB)
Dk	Denmark
Dryppmaleri [*sic*]	Dribble painting (SB)
Dukke	Doll (SB)
Dyr	Animal (SB)
Flugten	The flight, escape (SB)
Foraarsbillede	Spring picture (SB)
Fyr	Fellow (SB)
Graa	Grey (SB)
Grøn	Green (SB)
Gul	Yellow (SB)
Hoved	Head (SB)
Hvid	White (SB)
Keramikfad	Ceramic plate (SB)
Krøllebillede	Swirling picture (SB)
Lille	Little, small (SB)
Priv.	Private collection
ND or n.d.	No date
Nytaarsbillede	New Year picture (SB)
Raderinger	Etchings (SB)
Rød	Red (SB)
SM	Sight measurement, as when the size of a painting had to be estimated
Saaret	Wounded (SB)
SB	Studio Book
Spansk slot	Spanish castle (SB)
Sverige	Sweden (SB)
Tegninger	Drawings (SB)
Tysk	German (SB)
Ugle	Owl (SB)
Vred	Angry (SB)

Addenda and corrigenda

Cat.876 *For* Untitled *read* Hvid figur (White figure)
Cat.879 *For* Untitled *read* Farfa futurista
Cat.895 *For* kunstsammler *read* kunstsamler
Cat.931 *For* inqiétantes *read* inquiétantes
Cat.1021 *For* valée *read* vallée
Cat.1501 *For* Christian . . . *read* To Christian . . .
Cat.1512 *For* Nok sagt *read* Noksagt (Enough said – he's a Soandso)
Cat.1520 *For* Lykseliheds *read* Lyksalighedens
Bibl. 172:*1 For* iagttajelser *read* iagttagelser

Index

Numerals preceded by 'App.', 'Bibl.', 'Cat.', 'Fig.' refer to numbers within the Appendix, Bibliography, Catalogue and 'Figure' sequences.

The special letters of the Danish alphabet have been treated as follows: *å* as *aa*, *æ* as *ae*, *ø* as *oe*.

Whenever necessary the index contains cross-references from the English picture titles, used in the text, to the original titles (in French, etc.) which are quoted in the catalogue section.

8 danskar ur Ingmar och Rigmor Hambergs samling exhibition Bibl.7, 94, 103
8 litografier folder Bibl.498
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The artist (left) with Guy Atkins in Sweden during the autumn of 1959

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close friends with whom Jorn discussed the many projects in which he became engaged. The most important of these, in view of its international repercussions, was the Situationist movement which Jorn founded with Guy Debord and others in 1957. Situationist ideas and tactics were influential during the disturbances in Strasbourg and Nanterre, which culminated in the 'events' of May 1968 in Paris.

As in the previous volume, Guy Atkins has worked in collaboration with the Danish art historian Troels Andersen. This time he has also been able to call upon three other experts who have contributed chapters on the more technical media in which Jorn worked.

Part Two contains information on Jorn's dealers and collectors, and a chapter on the large number of forgeries which began to appear on the art market after Jorn's death. Most of these fakes come from Italy, even those which carry a false Belgian provenance.

Part Three includes the illustrated œuvre catalogue of 751 paintings from the period, as well as an appendix relating to earlier pictures which came to light too late for inclusion in the previous volume. A feature of special interest to art historians is the bibliography of 513 entries, listing public and private collections, exhibitions, auctions, books and articles.

A third volume entitled *Asger Jorn: the final years 1965–1973* is in preparation.